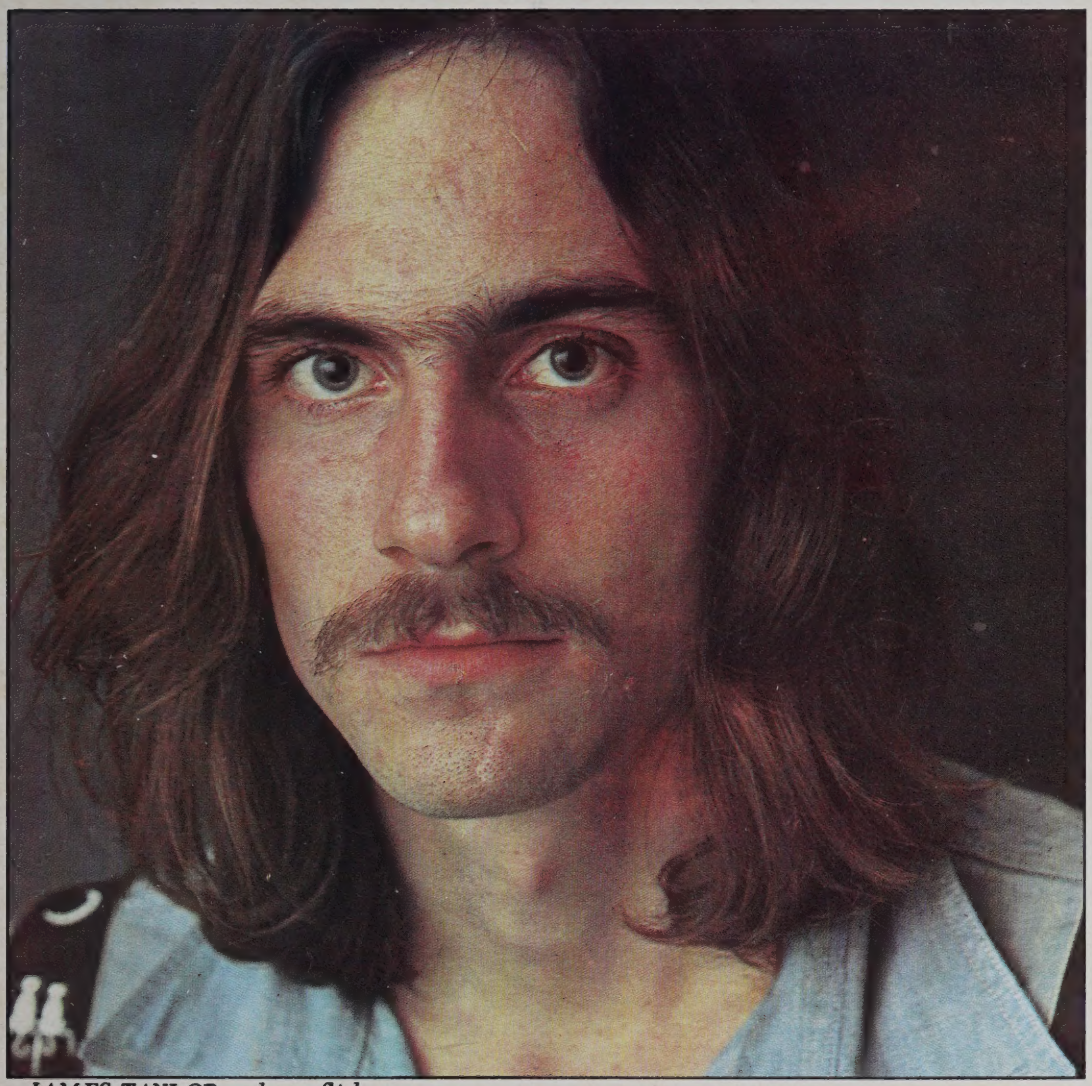
HIT PARADER

BLACK ROCK
EMERGING MUSICAL FORM

SEPT. 1971
CDC
50¢

WORDS TO ALL YOUR HIT SONGS



JAMES TAYLOR makes a flick

JETHRO TULL "I don't listen to other people's music."

NEIL DIAMOND "My father was a hippy. . .in his head."

RASCALS "The way I write? It just passes through me."

ERIC BURDON "It's like a honeymoon with the public."

SANTANA "a question of putting seven heads into one."

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RAINY DAYS & MONDAYS

REACH OUT

I'LL MEET YOU HALF WAY

I FEEL THE EARTH MOVE

NATHAN JONES

I CRIED

YOU'RE MY MAN

I'M COMING HOME

BATTLE HYMN OF LT. CALLEY

WHEN YOU'RE HOT, YOU'RE HOT

TRY SOME, BUY SOME

DOUBLE LOVIN'

IT DON'T COME EASY

HANGING ON TO A MEMORY

HOUSE AT POOH CORNER

I DON'T KNOW HOW TO LOVE HIM

FOLLOW ME

I LOVE YOU FOR ALL SEASONS

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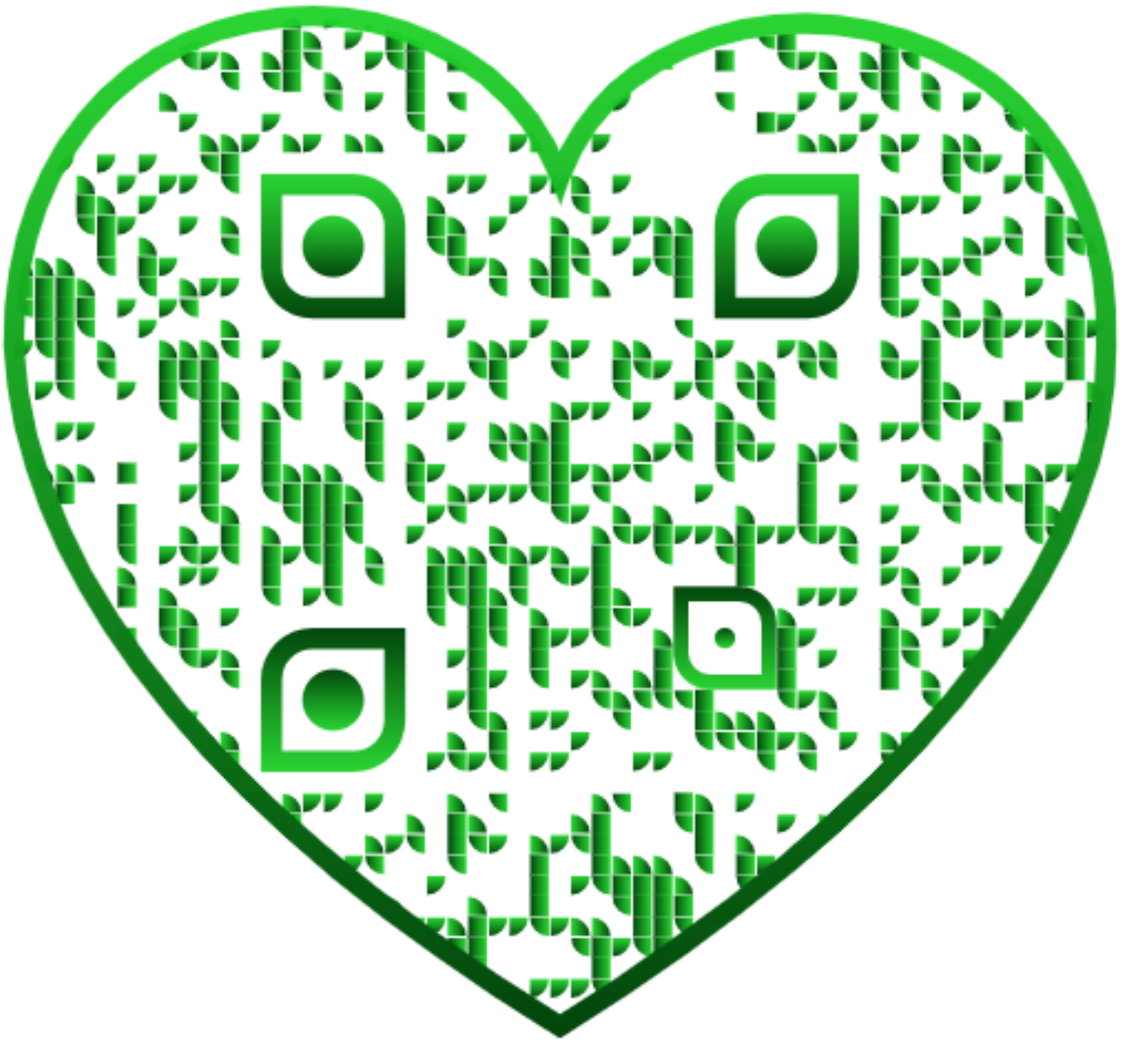
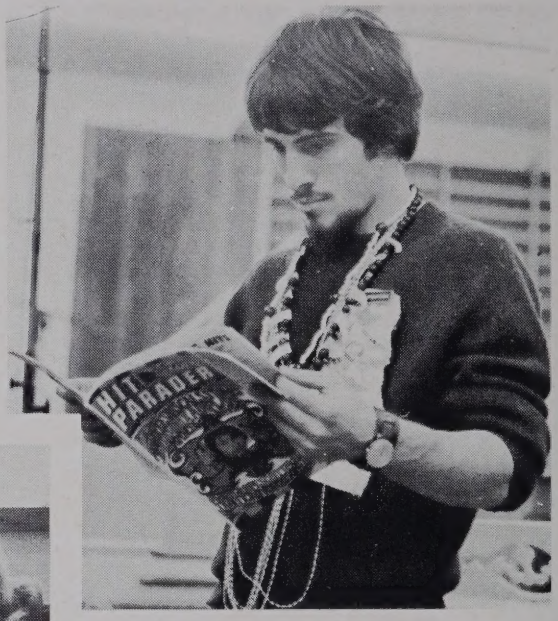
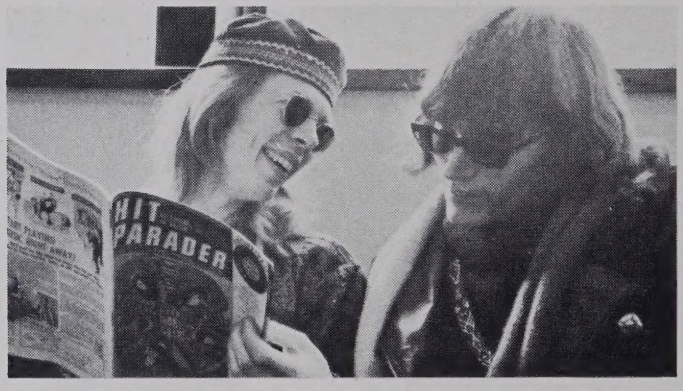


FAMOUS PEOPLE READ HIT PARADER...





Top: The Young Rascals, Felix (left) and Eddie.
Bottom: Jefferson Airplane, Jack (left) and Jorma.

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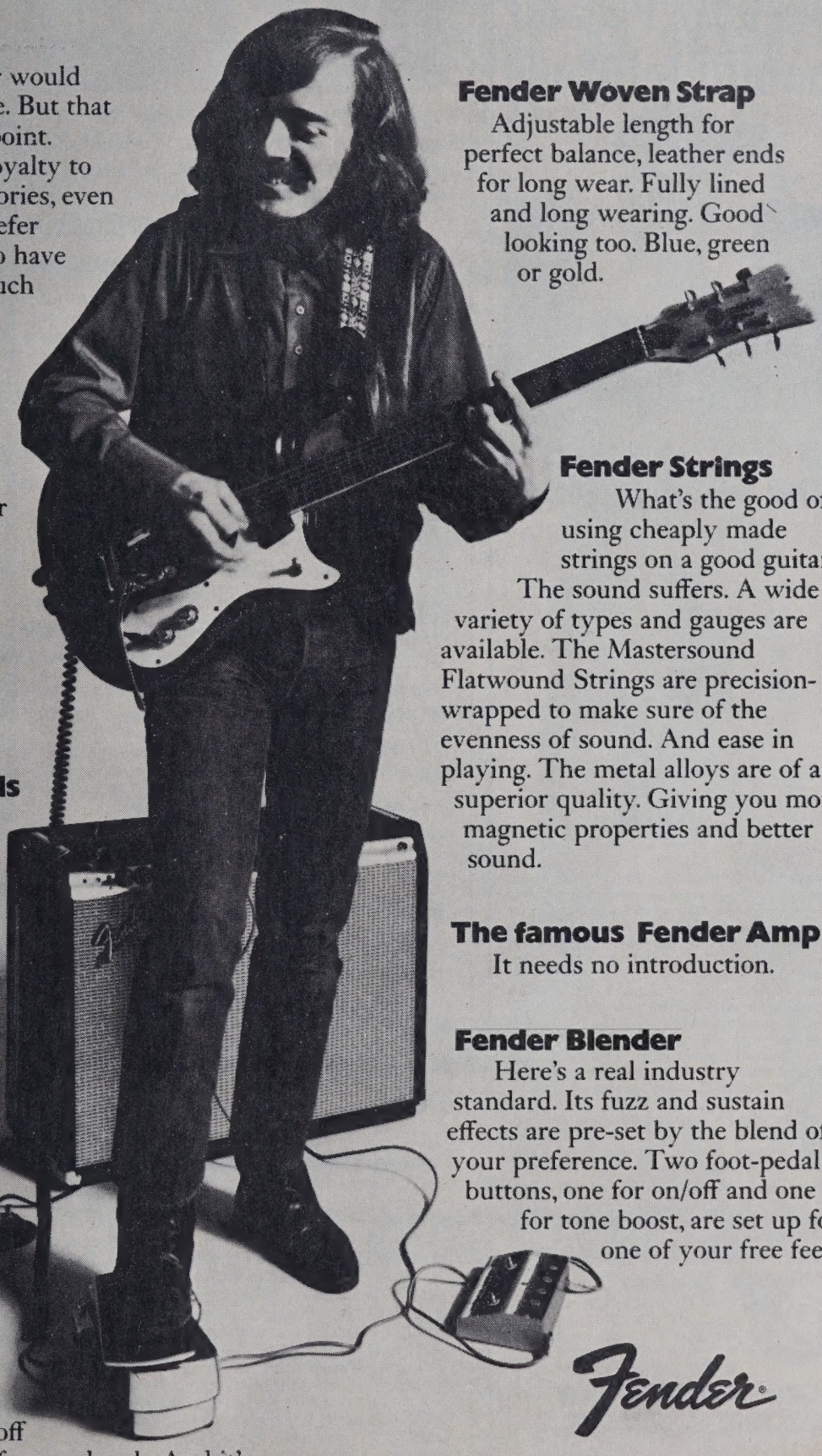

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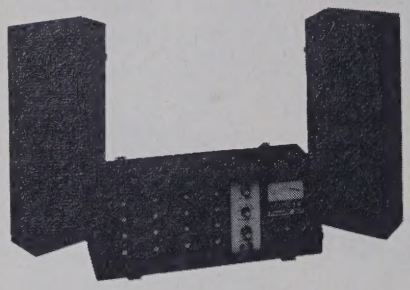

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HIT PARADER

NUMBER 86 SEPT. 1971

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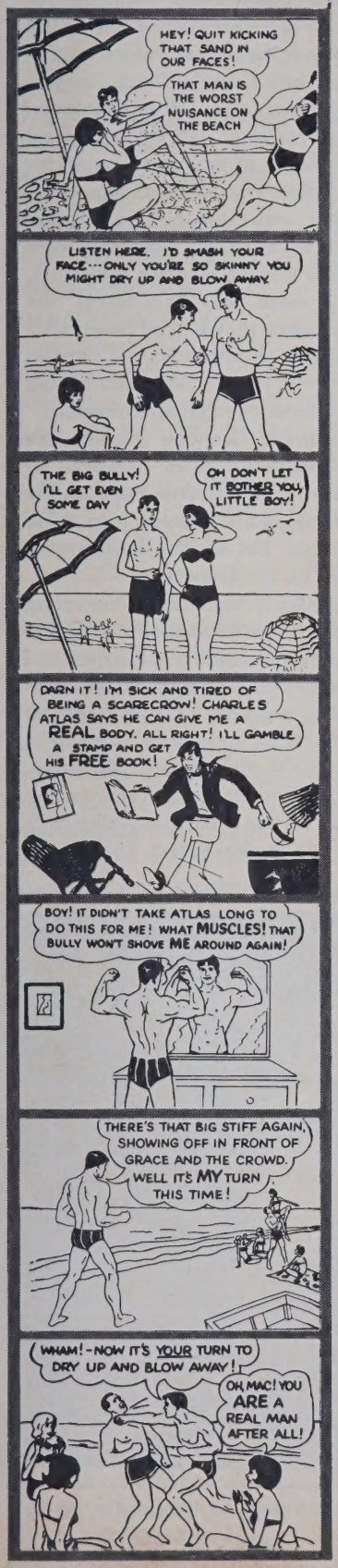
THE INSULT THAT MADE A MAN OUT OF 'MAC'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LISTEN HERE. I'D SMASH YOUR FACE··· ONLY YOU'RE SO SKINNY YOU MIGHT DRY UP AND BLOW AWAY.
THE BIG BULLY! I'LL GET EVEN SOME DAY
OH DON'T LET IT BOTHER YOU, LITTLE BOY!
DARN IT! I'M SICK AND TIRED OF BEING A SCARECROW! CHARLES ATLAS SAYS HE CAN GIVE ME A REAL BODY. ALL RIGHT! I'LL GAMBLE A STAMP AND GET HIS FREE BOOK!
BOY! IT DIDN'T TAKE ATLAS LONG TO DO THIS FOR ME! WHAT MUSCLES! THAT BULLY WON'T SHOVE ME AROUND AGAIN!
THERE'S THAT BIG STIFF AGAIN, SHOWING OFF IN FRONT OF GRACE AND THE CROWD. WELL IT'S MY TURN THIS TIME!
WHAM! - NOW IT'S YOUR TURN TO DRY UP AND BLOW AWAY!
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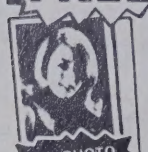

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THE SCENE

ROCK CONCERTS

Back to the question -- whether it is better to take the money and running, not worrying about the outrageous acoustics and poor vision by putting a four piece rock group into an arena that accommodates over 25000 fans. . .or go back to the smaller places where you can control vision and sound but also disappoint a lot of people who can't get in.

Bill Graham, the Fillmore owner reckons (he told Variety) that groups are taking the smaller route these days and now apparently believes that his earlier prediction about the death of rock theaters, such as the Fillmores, was perhaps exaggerated.

Of course we reported Bill's doomy predictions about the state of the Woodstock nation when rock festivals were on the upswing, groups were asking for and getting small ransoms for an evening's work in arenas far more suitable for indoor rodeos, ice hockey games and the choreographic antics of those marching bands belong to Scottish army regiments.

Now with a change in economy, with trouble of maintaining security, the antagonism of local licensing/censorship/political / police authorities to large rockgatherings, the pendulum has swung back.

Bill Graham listed a number of groups that he felt were putting the quality of their music before a financial rip-off: *Grateful Dead, Santana, Elton John, Jethro Tull, Mountain and Richie Havens.* (All by the merest coincidence, at that time, booked for the Fillmores). Graham was particularly impressed by the decision made by *Ten Years After* who were booked into the Fillmore, New York, for a mere $25,000, whereas the time before they played New York's enormous Madison Square Garden and took over $60,000 away to help boost Britain's sagging economy.

Remarked Graham: "In the end you measure rock at its worst by measuring the distance between the microphone and the last man in the audience. The shorter that distance is, the better off we are."

Graham himself has an interesting theory – he thinks that a lot of the hysteria surrounding rock concerts in large arenas is geared to the loud volume and what he terms theatrical antics that a group has to resort to in order to grab the attention of everybody, from the microphone on stage to the small guy in the back row with the binoculars. ☐

RICHIE HAVENS – cited by Bill Graham as a good example of fair pricing.

WE READ YOUR MAIL

Dear Editor:

This letter is addressed to the musician (s) who aspire to fill the void left by the tragic death of Jimi Hendirx.

Truly, he was a magnificent performer and vibrant showman. Some have even called him the "world's greatest guitarist." I do not share this view, as I live near Nashville, where superb musicians, especially guitarists, abound , and there are literally hundreds of guitarists more technically proficient than Mr. Hendrix. No, I do not see his greatness as being THE guitar player, though he was an excellent musician.

I feel that his greatness was in his total being as a performer: his music expressed the feeling of youth with its wild, free, electric storms of sound and isolated moments of tender agony. Agony. That's the word that most closely describes his playing. The voice of a spirit in anguish from within. . .rebellion directed at some invisible outside target while the storm raged within the man himself. A man not in control of his life and blaming it on the "outside." Youth interpreted this outward frenzy as the well-justified resentment of a wrong world, not realizing, until the end, that this man was fighting the real war within himself, most likely AGAINST himself.

Now it's over, and the audience that worshipped him may be lucky that the brilliant career called Jimi Hendrix ended in its prime, rather than in the inevitable shambles it would have surely become. Now, at least, they only have to remember the greatness in its glory, not the decline into the sporadic, introspective decay that has been the fate of practically every musician who ever turned his life over to forces other than his own creativity.

Some may argue with this, but some "hip" people never saw behind the flash. If you are a creative person yourself, it is probable that you have already felt some measure of his agony.

The followers of fad and fashion will not understand what I'm about to say, and I do not intend that they should. So be it. I am speaking to the person or persons who may next step into the "superstar" category. From every great performer you will learn something that will become part of your life. You will resent copying, but some part of people like Jimi Hendrix, will become a natural part of your own music without your ever deliberately setting about to duplicate. This is good. This will keep the meaningful things about these performers alive forever.

But there is a danger. The threat is recreating an original mood in a distorted way. Compare Hendix' playing with B. B. King. One music releases the suffering while the other only recognizes it, festers it, and turns it back into the player to fuel still more outbursts of pain. Music unto itself is dangerous, especially when some of its qualities meet with audience acceptance. The danger is to the performer and his work. So, in this regard, I say to you, be VERY aware of Jimi Hendrix' influence on your playing. A musician's first responsibility is to his audience. They've heard Hendrix; now let them hear you. Peace, and a prayer for Jimi. He was heavy; God knows he was our brother.

F. B. Dotson
Tullahoma, Tenn.

Dear Editor:

I absolutely agree with Steve Johnson's letter in the November issue of Hit Parader. He stated that all the real rock superstars were all gone. This seems to be true except for about seven or eight real rock groups such as Three Dog Night, Rolling Stones, Steppenwolf, Santana, Who, Shocking Blue, Rare Earth, Led Zeppelin, Frijid Pink, and a new group, Sugarloaf.

Steve said that jazz was taking over but to me it seems as if country is making the scene once again. I usually listen to just rock but with all this country junk making it I'm starting to like Blood Sweat and Tears and Chicago.

Let's hear less of this country and country-rock and get more of the true acid and hard rock groups. And also Ike and Tina Turner.

Rick Kilgore,
Birmingham, Ala.

Dear Editor:

I would like to compliment you on your article on the Rolling Stones in the April issue. It was very informative and I really enjoy reading about my favorite group. I never realized what a fantastic group they were until about a year and a half ago.

I believe their album, "Let It Bleed' is the best thing they've ever done and if anybody has the chance to see their movie, "Gimme Shelter" see it! You'll never have a better chance except for a live concert, to see Mick Jagger in action doing his fantastic thing.

Pam Roberts,
Duxbury, Mass.

Dear Editor:

For the disappearing Beatles fans: I think Paul McCartney is really doing his thing but on his album he really puzzled me with the song, "Kreen-Akrore." From what I can gather it seems to be a wild jungle chase -- can any reader enlighten me? On the same album, "Man We Was Lonely" sounds as if he was singing about his younger days with the Beatles.

Tim Gunther,
Monroe, Louisiana.

PAUL McCARTNEY, with wife and songwriting partner, Linda.

THE RASCALS

Felix And The Swami.....

THE NEW RASCALS – left to right, Felix Cavaliere, Ann Sutton who sings with the group, Buzz Feiton and Dino Danelli.

Are the Rascals still the Rascals?

After scoring a tremendous success with four gold LP's and three gold singles like "Groovin'," "People Got To Be Free," and "Beautiful Morning", the original Rascals called it quits. Singer Eddie Brigati and guitarist Gene Cornish left to do their own things. The band also left Atlantic to sign with Columbia.

Buzz Feiten, an alumnus of Paul Butterfield's Blues Band and a musician of outstanding reputation, has taken over the guitar spot. Other musicians will be hired as needed.

But, despite the changes, the Rascals are still the Rascals. They still have original drummer Dino Danelli, but more important Felix Cavaliere remains.

Without Felix there would be no Rascals.

He is the musical hub of the group and says that now the group is "moving towards the jazz feel." According to him the Rascals will have a more relaxed approach on stage and will put more emphasis on the musical than on the vocal part of their performances.

Officially the Rascals never had a leader but Felix has always dominated the group creatively. Felix is responsible for both the direction of the music and such excellent songs with strong melodies and lyrics as "How Can I Be Sure," "People Got To Be Free," "Beautiful Morning," and "See."

When he was four, his mother enrolled him in piano lessons and his involvement with music continued through

FELIX explains that the new line up is "moving towards a jazz feel."

high school in Pelham, New York, and for three years at Syracuse University where he wrote a dance tune called "The Syracuse." At 17 with money from a summer job he bought himself an organ which he decided he had to have after hearing one at a black night club in New Rochelle, New York. There he picked up on rhythm and blues.

Over the years Felix's songs have changed to include other influences, but he keeps coming back to r 'n' b.

"I look at writing the way I look at a radio station," says Felix. "It's been picked up because we have turned the needle on the air to a certain frequency. That's the same way I write. I am just a vehicle for the songs. I'm not really doing the writing. So I happened to be tuned very heavily to an r 'n' b frequency. I feel that it just passes right through me and it's kind of good for your ego that way.

"The song just comes. If it's going to come, it comes and if it's not, it doesn't have to. It depends. Your state of mind has a lot to do with it. Like if you're happy and have no troubles, then you write that kind of song. If you're very depressed, then that comes out. You can't lie in your songs. It's part of you that's hard to explain."

Most rock musicians always seem surrounded by furious, fawning and frenetic activity. Not Felix. When he walks into a room, calm surrounds him. When he talks to you, he looks you straight in the eyes without fidgeting. His long dark hair and beard heightens the intensity of the eyes.

For the past three and a half years Felix has studied yoga with the Swami Satchidananda in New York and he says: "It's changed my entire life."

Felix explains: "I think a lot of people in our generation are looking for something, and they don't know exactly what it is that they're looking for, so they try things like drugs. But inside there's a desire to know about things which finally manifests itself. In other words, you finally realize this after you've gone through all the things that you thought you wanted.

"Now I thought that what I wanted was to be a successful musician. You know I figured that would bring happiness. So I just about did it and then I turned around one day very disturbed. I said now wait a second, this is that but it's not what I really want. It's not happiness that I was looking for. There's still a lot of changes, there's still a lot of pressure. There's still a lot of anxiety.

"So I was very confused and I began to read a lot of different things -- a lot of Zen, Timothy Leary's trip. Finally one day I happened on this book somebody gave me called the "Autobiography of a Yogi." It says in there in sort of a mystical sense that when you find your guru you will know. You first express the idea you would like to have a guru and then he comes.

"I wouldn't say I doubted it, but I didn't expect to find him in Manhattan. One day Steve Paul (who then owned the Scene club and now manages Johnny Winter) called me up and asked us to do him a favor. He was doing a television program and needed some acts. I went there and there was this beautiful man sitting on the floor with about 150 kids sitting around and I just froze. I just finished the chapter the night before. I couldn't even speak. But I knew that I had found what I'd been looking for. And I told him what I was experiencing which was a very frustrating thing- -success and not happiness. He understood exactly what I was talking about and decided I could learn. I have been with him since then."

How often does Felix see the Swami? "It's kind of informal and isn't a real regimentation of one here at such and such a time every day," he says. "We're very close. The word 'guru' has been so misused. What he really is is a teacher, a friend, a father, and a nice person all wrapped up in one. It's as if he can take on these different roles. During the course of being with him, maybe for two or three days you don't learn anything, so to speak. And then all of a sudden something will happen that he can teach you, and he does. That's how you really learn. But what he's really doing is introducing you to you."

Being a performer means intense pressures as well as great rewards. This probably pushed Felix to the point where he was ready for some kind of spiritual change faster than if he were doing something else. According to him, "You set up a goal and the faster you reach that goal the faster you realize where that goal is at. Then there's material things. Fortunately we have just about everything a person could want. I don't mean everything. There's still a couple of things a person could want if he's stupid enough to want them. But you get all that out of the way.

"I don't mean to say, well, I've got them all now so on to the next thing. I mean you find out where these things are at. The images too like the big Rolls Royce. It's not just a car to people but that's all it is; you're going to get to the same place whatever you're in. In that aspect these things happened fast; that's why I feel very fortunate. I became aware of where all these things were at.

"All these things are whatever is outside of me because I'm where it's at. Inside of me is where it's at. I don't mean Felix is where it's at. I mean what's inside of Felix.

"And when you find that out it's like wow. It's like somebody says I want to take all of this advertising, which drives me up the wall, out of my life. All of the get ahead, all the hurry up make a million dollars, get a big house, get a big car- -gone, gone!

"Yoga takes you out of that trip. It takes you out of those ups and downs- -it shows you what really counts. What really counts is you, what kind of control you have over yourself."

Yoga has also turned Felix away from drugs. He explains: "I believe every person is beautiful if they allow themselves to be beautiful. But if they alter their consciousness with drugs or liquor or something like this, then they're putting that up as a block between myself and them. So we kind of discourage those kind of things.

"I am against people changing the beauty that is inside of them. I think they should give it a chance to be instead of altering it at the whim of something that is smoked or takent internally. Not that I'm trying to put all drugs into one category. I'm talking about heavy stuff but the light stuff does the same in that it changes that beautiful you a little bit and it's too beautiful to change so leave it. I personally feel that drugs are a big hangup. They are just avoiding what is going to happen anyway which is you're going to have to face yourself like it or not."

Yoga has helped Felix professionally as well as personally because it has affected his writing. "From one standpoint, I feel that I can do so much more because I can control more, my mind for example," he says. "I can say well you're going to sit down and write. Whereas a lot of people could, if they could only get themselves to sit down, they probably could write. This is what yoga teaches you. Plus, it's a very selfless thing. You're able to see the world a little differently from an uninvolved point of view so you don't get hung up in most things people get hung up in.

"Lyrically, it's obivous because your thoughts are now channeled into a different vein. Women, for example, have a new identity, a new thought vibration. And it's much nicer than the other one anyway. It's sort of like a pure holy essence and this happens with everything.

"And as far as the actual music itself, I just feel that if you're calm and if you're together, you can create better music. Like some music brings peace with them and some bring confusion. I kind of like the peaceful music rather than the confused music." ☐HENRIETTA ARLECCHINO

BRIDGE OVER no-longer-troubled waters, according to Felix. The bridge belongs to Felix – it's in his garden, fronting his lake.

JOE COCKER.. LEON RUSSELL Rockumentary

THE SANTA Monica concert, where the whole ensemble is backing the Cocker voice through "She Came In Through The Bathroom Window."

America finally has a chance to see "Mad Dogs and Englishmen," the filmed report, conceived by Leon Russell, of last summer's tour by Joe Cocker (following his split from the Grease Band) in company with Russell, and 42 musicians, singers, girl friends, wives and children, friends and neighbors and a dog. Plus the specially chartered CockerPower plane.

It lasts two hours and you get a good idea of the once-in-a-lifetime tour involving hotel life, dressing room scenes, on stage and off, meetings with the straights and the freaks on the road from New York's Fillmore to the Santa Monica Civic Auditorium in California.

(continued on page 14)

"Mad Dogs And Englishmen"

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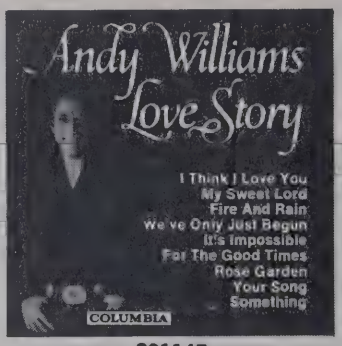

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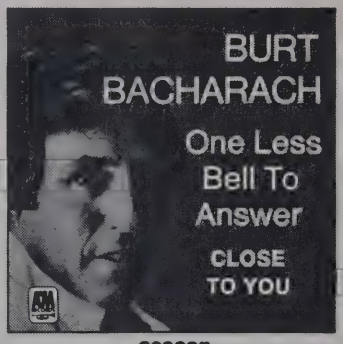

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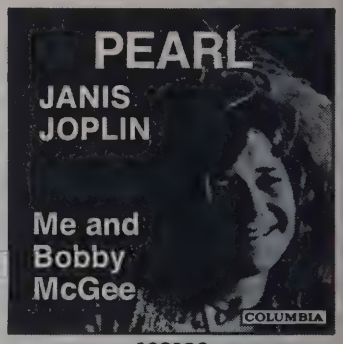

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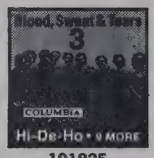

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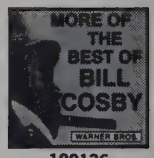

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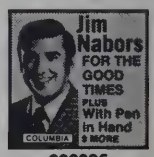

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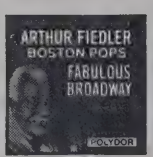

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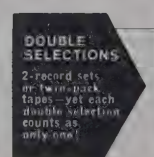

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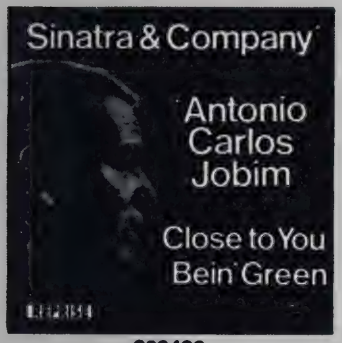

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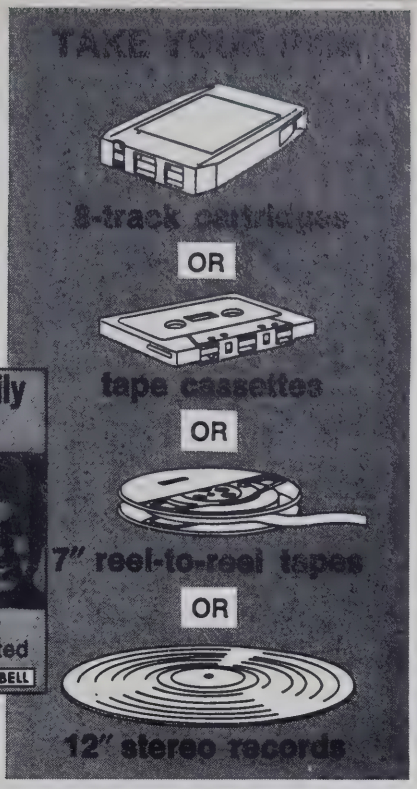

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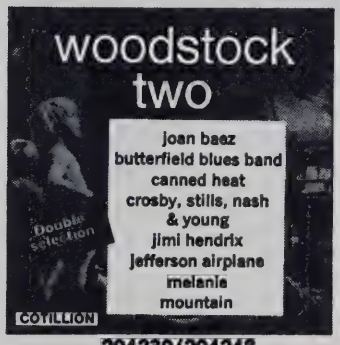

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City ..... **State** ..... **Zip** .....

Do you have a telephone? (check one) ☐ **YES . . .** ☐ **NO**

APO/FPO addressees; write for special offer

(continued from page 11)

There's Cocker singing and playing his spastic, invisible guitar, through, "Delta Lady," "With A Little Help From. . ." "She Came In Through The Bathroom Window," "Feelin' Alright. . ." "Lawdy Miss Clawdy," "Give Peace A Chance" and so on.

Russell, self described ringleader of the Cocker circus, has said that nearly everybody had "minor nervous breakdowns" by the end of the trip.

COCKER AND Leon Russell – "Feelin' Alright"

AN OKLAHOMA stop off for Leon Russell and producer - musician Denny Cordell.

JIM PRICE, trumpet, Bobby Keys, tenor saxophone (formerly Delaney and Bonnie) and Jim Horn, tenor saxophone (formerly Duane Eddy) – the Mad Dogs horn section.

DISCOVERING AMERICA – Russell loads his gear.

ALL ABOARD THE Cocker plane for another short jaunt.

LEON RUSSELL and Friends made it across America as Mad Dogs by plane and bus.

COCKER AND the invisible guitar.

CLAUDIA LINNEAR, a former Ikette, lets go with "Let It Be."

(continued on page 56)

IAN ANDERSON Of JETHRO TULL

"Why Should I Listen To Other People's Music?"

GOLD DISC time. It's for the Jethro Tull album, "Benefit" and the lady in the middle is Julie Edge, who made the presentation for no other reason than she's the most photographed model in England right now. Left to right are Martin Barre, Jeffrey Hammond-Hammond, the group's new bass player, Clive Bunker, John Evan, Miss Edge and Ian Anderson.

"I cannot think why I should listen to other people's music. My music is all that is significant to me."

Jethro Tull's Ian Anderson speaking.

Denying the need to listen to his contemporaries. Admitting he has almost totally stopped listening to other artists' music. And leading a quiet retiring life in Hampstead, a suburb of London, when he isn't touring with Jethro Tull.

Jethro Tull moved from the north of England when they started happening, emerging in London with their eccentric, fiercely guarded originality and enthusiastic naivete. Jethro Tull have always been something of an isolated outfit. . . seeming intent on maintaining a very tight, self contained capsule existence that feeds on itself and generates itself totally from within.

Like Ian Anderson they cruise along in their own enigmatic yet highly successful sidewater.

Which is why Ian Anderson can make remarks like the opener with a perfectly straight mind, even when it's put to him that from a business point of view he should take an interest in the music scene around him.

He continues: "If other people like my music, I am overwhelmed that they do. I know that I am doing something different to other people's tastes and I would not start affecting what I play by listening to other people's music. I know that there is a lot of good music going around that I would probably derive pleasure from listening to, but that is a time thing and I don't have much free time.

"As far as watching trends is concerned, if they changed so that people didn't like our music anymore I would soon be aware of it. I swear to you and anybody else that I have never sold out or prostituted my music because it is a way of making money, because I am much to pig headed to play anything I don't like I wouldn't play anything that didn't satisfy me. It's a principle that I do hold quite firmly. Not that it is anything unusual though. . .I'm sure the

IAN ANDERSON – he hates turning music into musak.

majority of musicians feel the same way.

"But it isn't a conscious cutting off that I don't play records now. I don't like listening to records as background noise. I have to sit and listen otherwise it becomes Musak and I, for one, hate turning music into Musak by treating it as some sort of psychological balm. I used to have the record player on all the time but now I consciously keep away from music unless I can give it my full attention. And then it becomes a time thing. I mean, I wouldn't put 'Tommy' on for instance unless I was going to listen to it. I wouldn't put it on for background over breakfast. That is not what music was written for."

Jethro Tull are today what you might term second generation progressives, the third generation being in England the Black Sabbaths, the Deep Purples, the Curved Airs.

Jethro are at a potential danger period where a drop in enthusiasm or loss of purpose and direction could see them into an abyss. Changes in personnel however have helped the band to keep evolving and Anderson, for one, with "Aqualung" the band's fourth album released, exudes an aura of unabated resolve and enthusiasm.

After discussing the manner in which Jethro's music is intended to employ a wide variety of styles, Anderson volunteered: "We might not be as popular as some groups because we don't have a definite style but we have been playing now for three years and have been popular for three years and are at a stage where we are not a new group any more. We can be thought of as an established group like Mayall of the Who.

"I think to a large extent the reason why we are still around and evolving is that we have never tied ourselves down to using one style of music, like Mayall's band has never been tied down.

"He's mainly never tied himself down to musicians but we've had changes as well and I think that that is one of the things that has kept us going and kept us enthusiastic.

"There is a lot more enthusiasm on tour now. We can enjoy it because it is our job and everybody is involved with it and takes a pride in it....a pride in actually going through with it and completing a tour without getting mentally messed up ourselves or physically messing up other people.

"As for the gigs, that's the reason we are doing it all in the first place. You have to get a kick out of that, otherwise there is no point in doing it. But it's always difficult when you sit home in England for a month and generally everything seems to slow down so much that there is a danger of getting stale, I find now that I have to practice ...I never had to before because what we do now is a lot is rare, I always take the guitar with me because I have got to keep my hand in.

"As I said I don't listen to other people's music at all so my only contact with music is Jethro Tull."

The most recent change in Jethro's line up has been the replacement of Glenn Cornick, who left to launch his own group, by the semi mythical Jeffrey Hammond-Hammond.

"Jeffrey started off hiding," offered Ian Anderson when I asked how he had settled into the band. "He was very nervous about going on stage when we did a European tour earlier this year. In the first few weeks he wore as many clothes as he could to cover himself up – working on the ostrich in the sand principle in the hope that people would not see him. But one night he changed and went on in his lightweight gear. . .baseball boots, and Ho Chi Minh grey denims. He looked the epitome of the popular image of a Communist leader."

Jethro Tull decided to make it a gradual but sure process as the new bass player found his feet with the group. In the beginning Jeffrey's role was a very basic one.

"It would have been unfair," maintains Ian, "to make Jeffrey play a solo. Bass solos are a bit out of context with most of my songs anyway. Really he is just playing as a bass guitarist – he doesn't play to impress people, nor does he play to remain anonymous. Playing was new to him anyway. He had to concentrate quite hard on what he was doing. It was only a few months since he took up playing again after four years and his playing then was limited.

"But he gets a good sound on stage; a lot heavier sound.

"Most good players are the ones you don't even notice but if they walked off stage you would know something terrible had happened. Like John Entwistle is the epitome of the silent bass player. I feel those bass players are the best, except in the context of a three piece group where it is different.

"But for us with guitar, organ, piano and flute, we cover the range of top frequencies pretty completely. I think Jeffrey's contribution is something that might not be heard as outstanding but on stage I feel his presence more than the bass guitar in the group in the past. Because he plays a sound that shakes the floor, rather than separate lyrical notes."

Ian Anderson has always worn his integrity on his sleeve as it were. I remember on our first meeting him saying that if he felt the band was failing to function as an honest unit he would immediately pack it all in and go back home, to college, or whatever.

To what extent does he now see Jethro Tull as a long range project?

"It has got to be good for another year at least because we have tours to play but beyond that I don't really see anything other than Jethro Tull as a group playing together. I personally don't want to get into writing film scores or making movies, or acting, or forming a supergroup. As long as we don't become stagnant. That's the important thing. It doesn't have anything to do with being popular. I used to think that if we weren't popular I would stop playing but I've changed my mind. As long as there are still sufficient people prepared to listen I would carry on. I'm getting too old to do anything else now anyway. I'm too old to go back to college and the qualifications have changed too – you need a degree to get into a high school nowadays!" □NICK LOGAN

GOOD DAYS

Several new groups have begun using the term "Black Rock" to define their music. A product of black artists who write their own material and provide their own instrumental accompaniment, black rock combines natural funk with a few licks from rock & roll, which was originally inspired by black musicians in the first place. Thus the evolution comes full circle.

BAR - KAYS – consider their "Black Rock" album the best thing they've done so far.

The roots of black rock can be traced to the individual singer/guitarists. Muddy Waters was a pioneer in the development of electric urban blues in Chicago during the 1940's. Chuck Berry, Bo Diddley, John Lee Hooker, Elmore James, Jimmy Reed, B. B. and Albert King and other bluesmen followed. Many of them are still playing vibrant, exciting music today, evidence of the durability of their blues forms. Another reason they're still performing is that they never made as much money from their music as some of the British and American groups who borrowed from the original blues sounds.

Among the earliest artists to incorporate elements of rock & roll with soul were the Chambers Brothers, Sly Stone, Jimi Hendrix and Taj Mahal, all of whom included white musicians in their bands. Black rock is the sound of a new generation of young, all-black talent that includes Funkadelic,

FOR BLACK ROCK

who take soul music on a trip; the Bar-Kays, exponents of a new Memphis Sound; and Black Merda, who come from Swan Lake, Mississippi and now live in Detroit. Also, Dyke & The Blazers, Kool & The Gang, the Watts 104th St. Band and Willie Feaster & The Mighty Magnificents, featuring Skip, Sonny & The Pace Brothers are part of the trend toward self-contained vocal/instrumental black groups.

Until recently, there seemed to be a distinction in black music between the singers, who were the stars, and the anonymous back-up musicians. In the beginning, most vocal groups developed their skills with a capella harmonizing on those legendary street-corners and in school hallways. The singers worked with whatever bands were available for personal appearances and, if they achieved some measure of success, they'd hire their own guitarist, drummer and bass player.

When the British rockers came over and gave the musical instrument industry its biggest boom, most black groups were practising their Temptations choreography. Economics may have influenced many of them. A couple of dapper suits, ruffled shirts and imitation diamond cuff links were a lot cheaper than several guitars, a set of drums and a wall of amplifiers. Several years ago, theatres on the soul circuit, such as the Apollo in New York, had house bands to back all the singers. Lately, more and more vocalists carry their own musicians on tour.

Synthesis, wherein two or more forms combine to create a new entity, has been a major factor in the development and evolution of popular music. The hybrids – folkrock, rhythm and blues, rockabilly, art rock and many more – were produced by musicians who tore down the walls that divided different categories. Today, young musicians listen to John Coltrane and Creedence Clearwater, Jimi Hendrix and Led Zeppelin, Sly Stone and George Harrison. As a result, they've evolved their own forms of musical expression, combining elements of everything they've heard.

The Parliafunkadelicment Thang developed several years ago. Originally, the Parliaments were a vocal group who had an enormous hit with the classic "I Wanna Testify." Funkadelic were their back-up musicians. Gradually, both groups merged into a new form, in which instrumental ideas were as important as the vocals.

Their two albums on Westbound Records, "Funkadelic" and "Free Your

PARLIAFUNKADELICMENT THANG – leather, fur, chains, robes, safari outfits, military rig and bare skin. . . .and black rock.

Mind And Your Ass Will Follow," and their wild personal appearances give ample evidence of how far they've come from the days of unison choreography and identical stage suits.

Dressed in startling combinations of leather, fur, beads, chains, scarves, robes, safari hats, military outfits and bare skin, Funkadelic digs deeply into a funky groove.

George Clinton, regal as an African chief in a long gold robe, his head partially shaved, closes his eyes and asks, "What is soul?'

"A hamhock in your cornflakes," replies the group.

"The ring around your bathtub."

"A joint wrapped in toilet paper."

The funky funky music continues relentlessly, with extended vocal and instrumental improvisations. Their sets end with half the group writhing on the stage floor or out in the audience standing atop the chairs.

Ramon "Tiki" Fulwood (drums), Ed Hazel (lead guitar and vocals), Tawl Ross (rhythm guitar and vocals), Bernie Worrell (organ and vocals) and Bill Nelson (bass and vocals) spent three years as back-up band for the Parliaments. Now, the combined groups always perform together as The Parliafunkadelicment Thang. George Clinton, lead singer for the Parliaments, produces the Funkadelic recordings.

Black Merda grew from a back-up band for Wilson Pickett and Edwin Starr into a self-contained unit. They wrote all the tunes in their first Chess album, "Black Merda," which combines Mississippi soul with city streetcorner rock. In track after track, from "Prophet," "Think Of Me," "Cynthy-Ruth" and "Ashamed" on side one to "Reality," "Windsong," "That's The Way It Goes" and "I Don't Want To Die" on side two, Black Merda demonstrates their lyrical sensitivity and their ability to be just plain funky.

The members of Black Merda, Anthony Hawkins, Veesee Veasey, Charles Hawkins and Tyrone Hite, are all in their twenties. Each is an experienced and accomplished singer, songwriter, musician and producer. Black Merda will be making a name for themselves in the very near future.

For the past two years the Bar-Kays have been the house band at Stax Records, replacing Booker T. & The MGs. They've recorded with Isaac Hayes , David Porter, Rufus and Carla Thomas and other Stax artists. Like the MGs, who built their solid musical foundation through long hours in the studio, the Bar-Kays have become a tightly-knit, versatile unit. Their new album is a dynamic fusion of soul music and rock and roll, hence its title, "Black Rock."

Originally an instrumental group, the Bar-Kays have added lead singer Larry Dotson to compliment the powerful rhythms of Michael Toles (guitar), James Alexander (bass), Alvin Hunter (drums) and Winston Stewart (organ) and the explosive horns of Ben Cauley (trumpet) and Harvey Henderson (tenor sax).

The Bar-Kays and their producer, Allen Jones, spent many long hours in the studio working on "Black Rock" and they consider it their finest recording. The Bar-Kays have added the awareness of young black people in 1971 to the rhythmic power which has established them as one of the leading exponents of the contemporary Memphis Sound.

The social protest song, which has become an important form of blues expression in recent years, has taken root in black rock. Funkadelic's "Eulogy And Light" and "Funky Dollar Bill," Black Merda's "Ashamed," and "Six O'Clock News" by the Bar-Kays all make powerful statements about the things that are wrong with the world today. Bo Diddley, one of the founding fathers of black rock, confronts the issue of "Pollution" in his new "Another Dimension" album. Soul musicians now have more freedom for expressing their opinions in their music.

Black Rock is an inevitable evolution of the changes that have been taking place in music as listeners open their ears to anything that's good, regardless of its label. Soul stations play Santana's Latin rock and the Judy Collins hymn "Amazing Grace." Latin radio stations play soul records, especially the ubiquitous Jackson Five and the Osmond Brothers. The more progressive FM stations are playing everything from Bessie Smith, Muddy Waters, Chuck Berry and Jimmy Reed to the Beatles, Stones, Dylan and the up and coming new artists.

Ideas "happen" and die so quickly in the music business that we dare not pronounce Black Rock any sort of trend. Rather, its a fusion of two major forces, soul music and rock & roll. You can even dance to it. □

BLACK MERDA – left to right, Anthony Hawkins, Tyron Hite, Charles Hawkins and Veesee Veasey

New York In Everything I Write, Says NEIL DIAMOND

Neil Diamond says the happiest day in his life was when he first heard his first record played on the radio. He should still be happy – in February this year there were five Neil Diamond albums on the LP chart, which is a feat only previously accomplished by the Beatles during the heyday of Beatlemania.

Yet Neil's official biography put out by UNI Records says: "My father was a hippy in his head. He never made much money...just paid the bills. But he was happy and I haven't discovered that yet."

It is very unusual in the music world for a person to be as apparently introvert as Neil Diamond and for an ex-salesman, door to door, of vitamin pills.

We were talking about what was the most important step in his career (Either philosophically or facetiously he said: "My birth was certainly the most vital point in my life.")

Then he added: "Musically I don't think there was ever a definite changing point – no one day when I started to write songs more seriously. It was a gradual maturing process which came with my own development. I always want my songs to reflect where I'm going. I've tried to do this since I first started writing at the age of 15."

Neil Diamond is very conscious of his Brooklyn (Coney Island section) upbringing. He sums up his early life to you in one sentence: "New York, lower middle class, started working at nine years of age, that's about it.

"The fact that I'm from New York is reflected in everything I write. All my songs have the tensions, the loves and

NEIL DIAMOND – apart from his album successes, he was named the 1971 best male singer by the National Association of Record Merchandisers.

the hates, and the nostalgia, created by a big city.

"It's inborn.

"The first song I wrote when I changed record companies from Bang to UNI was 'Brooklyn Roads' which ties in with what I said.

"Of all the songs I've written I think my personal favorite is 'Holy Holy'. It has the most magic – a pure love song, just a portrayal of love between a man and a woman."

When asked who he admired most in all the world, Neil looked pensive, smiled and replied: "I don't know because I expect the people I admire most would be people who I don't hear about, those who do good things quietly."

I asked him: "Like the doctors and people at Phoenix House?" Phoenix House is a Drug Rehabilitation Center in New York and in which Neil shows a great deal of interest. Occasionally he contributes the proceeds of one of his concerts towards work being done there. He goes and chats to the kids there as well.

Said Neil: "Yeah, those people are doing really good things and the kids appreciate it in their own way. I'm not a moraliser about drugs but I've seen so many of my friends going down the tube because they've been led on to experimenting with hard drugs. □GILLIAN SAICH

SANTANA'S music is "music to make love by," they say. "Raw and basic stuff."

SANTANA

Putting Seven Heads Into One

Santana - they're as elusive as Dylan, Paul Simon or even Paul McCartney. With gold albums behind them, appearances on the major concert and festival circuits over the last couple of years, yet Santana still have their almost impenetrable cocoon of anonymity with little personal contact.

I said *almost* because I did track down Santana's organist Gregg Rolie in the seclusion of their Mill Valley retreat in California.

He revealed that the group's withdrawn attitude wasn't indicative of a prima donna complex or an aloof unsociable disposition.

"I suppose the reason why we don't usually do interviews is because there are always those people who like to turn a band into a bunch of grinning movie stars. It's like eh. . .I'm a musician and nothing else. Personally speaking, I've always found that nearly all the mass media seem to evolve around the same old personality cult which was created over ten years ago . . .almost to the exclusion of the music, which is the main reason why we are here.

"The result is that the public then tends to either like or dislike a band on the basis of the individual personalities when in fact they should primarily concern themselves with the

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TUNE UP time with Mick, Mick Taylor, and Keith – a shot from the Rolling Stones documentary, "Gimme Shelter."

ROLLING STONES

Bad Vibrations

Part 3

The continuing story, month by month, of the Rolling Stones. . . . and it brings us into a time of bad vibrations for the group. Trouble of drug busts, arguments over record sleeves and finally the violence and a death at Altamont, the free festival in California that ended the Woodstock high. It was also a time of the Stones moving into films. And the death of Brian Jones.

1968

Jan. 4: University of California in Los Angeles insists that students taking a degree in music must study the Rolling Stones. The music professor said they had made an important contribution to modern music.

March 18: Charlie Watts' daughter, Serafina born.

March 28: Eisenhower dies.

April 4: Martin Luther King assassinated.

May 12: Student riots in Paris.

May 13: Rolling Stones turn up unexpectedly at a London pop concert and give their first public concert in Britain for nearly two years.

May 21: Brian Jones again arrested and charged with possession of cannabis. Bailed for $5,000.

May 25: "Jumping Jack Flash" released in Britain.

May 31: Announcement that the Rolling Stones will appear in a film by French director, Jean Luc Godard, "Sympathy For The Devil."

June 5: Robert Kennedy shot in Los Angeles.

June 11' Brian Jones committed for trial on drug charge.

July 26: "Beggars Banquet" album should have been released. The single, "Street Fighting Man" is released.

Sept. 4: In America, "Street Fighting Man" is being banned from some radio stations. The reason given by station executives: "It could incite further riots here." Mick Jagger commented: "I'm rather pleased to hear that they have banned 'Street Fighting Man' as long as it's still available in the shops. The last time they banned one of our records in America it sold a million."

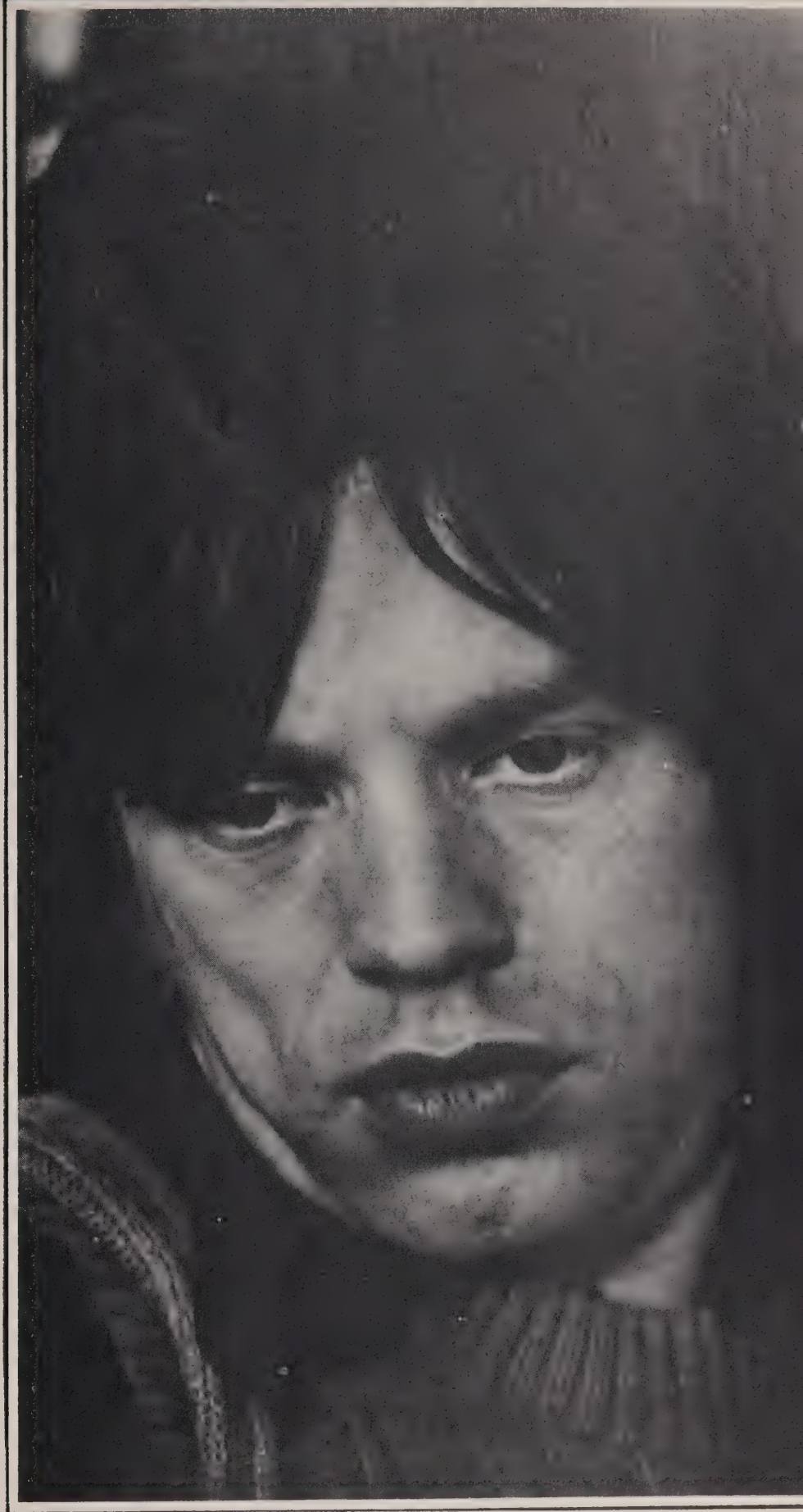
Sept. 5: Reported the London Daily Mirror: "A lavatory wall is standing between the Rolling Stones and the release of their new LP, 'Beggars Banquet.' The wall. . .is on the album's sleeve -- and is studded with up-to-the-minute graffiti. Record chiefs in London and the U.S. are fighting shy of the wall. America's London Records, who distribute the Rolling Stones, thinks the sleeve DOES give offence.

Sept. 26: Brian Jones fined $125 with $250 costs at Inner London Sessions after being found guilty of unauthorized possession of cannabis.

Oct. 8: Che Guevera dies in Bolivia.

Oct. 29: Rolling Stones discover, when playing one of their gold discs, that instead of the Stones themselves playing, out came the voice of the late Buddy Holly.

Oct. 3: The Rolling Stones lose their fight to keep the photograph on the lavatory on the sleeve of their new album. The dispute between them and their English and American record companies held up "Beggars Banquet" for more than three months -- with the Stones refusing to change the sleeve. Jagger commented: "I don't find it at all offensive. Decca (their British company)



AS SOON as Mick stepped out of the helicopter at Altamonth, a youth tried to attack him.

OBVIOUSLY BELIEVING in being comfortable under those hot lights – Mick Jagger with Mick Taylor in the background.

has put out a sleeve showing an atomic bomb exploding. I find that more upsetting.

Nov. 5: Nixon wins U.S. presidential election.

Nov. 21: Brian Jones buys a Cotchford Farm.

Dec. 5: Rolling Stones hold $2500 press press party to herald "Beggars Banquet" album, which ends up with a lot of custard pie throwing from the Stones to their guests, including Lord Harlech.

Dec. 12: "Rock and Roll Circus" is filmed -- a still-to-be shown TV feature that has the Stones in a vague kind of circus atmosphere with John and Yoko Lennon, Eric Clapton, Marianne Faithful and many others on screen.

Dec. 18: Mick and Keith leave for Rio de Janeiro, Brazil. Before they depart Keith tells a London journalist: "We have become very interested in magic and we are very serious about this trip. We are hoping to see this magician who practices both black and white magic. He has a very long and difficult name which we cannot pronounce -- we just call him Banana for short."

1969

Jan. 4: Brian Jones, on vacation in Ceylon gets furious with several hotel managers including one in Kandy who refused him accommodation thinking he was penniless and a hippy. Brian pulled out a bundle of notes and told him: "I am not a beatnik. I work for my living. I have money and I do not wish to be treated like a second class citizen.

Jan. 18: Mick and Keith also barred from the exclusive Hotel Crillon, Lima, Peru for wearing op art pants and nothing else. They refused the manager's pleas to change clothes and moved to the equally exclusive Hotel Bolivar.

Jan. 20: Nixon sworn in as President.

April 28: General DeGaulle resigns as French premier.

May 28: Mick and Marianne Faithful busted

TAYLOR, JAGGER and Watts recording a British television show.

for pot. The film "Ned Kelly" is announced for Mick.

June 9: Brian Jones quits the Rolling Stones following a clash with Mick and the other three Stones. He told the press: "I no longer see eye to eye with the others over the discs we are cutting." He is replaced by Mick Taylor, 20, from Paddington in London. Mick Jagger says: "I've been looking at Mick for a long time." Taylor joins the group officially, June 13.

July 3: Brian Jones found dead in the swimming pool of his $75,000 home in Hartfield, Sussex. He was 25 years old.

July 5: Rolling Stones hold a mammoth free concert in London's Hyde Park. The huge crowd caused damage estimated at -- $250! Over 250,000 fans attended, many camping out overnight. Mick released butterflies and read poetry as tribute to Brian.

July 6: Jagger leaves for Australia to start filming "Ned Kelly."

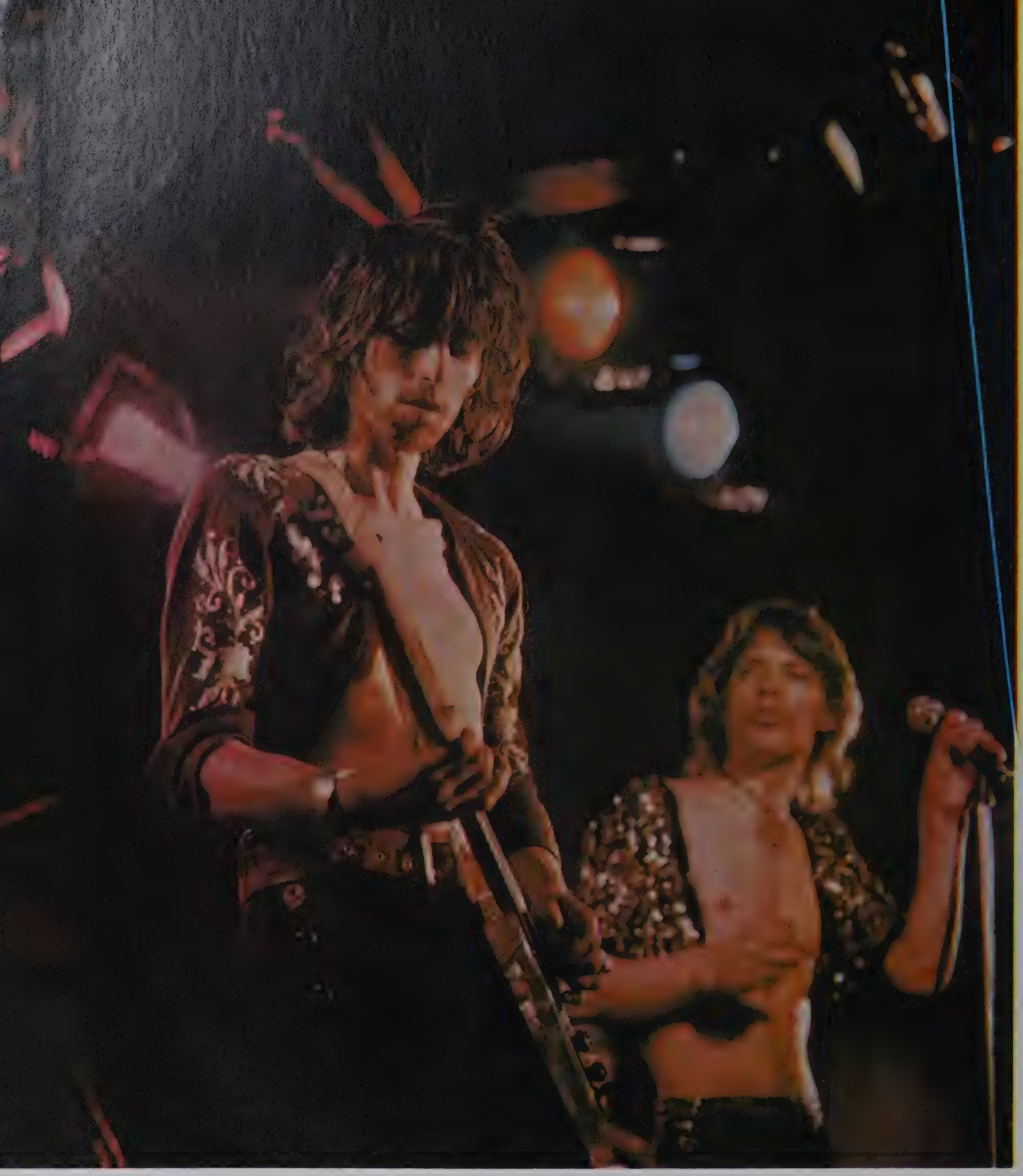
July 8: Marianne Faithful found in coma in her hotel.

July 10: Brian Jones' funeral. He wrote his own epitaph, read at the service: "Please don't judge me too harshly." It was read by the rector in the church where Brian was once a choirboy.

July 21: Men walk on the moon for the first time.

Aug. 10: Keith Richard's son, Marlon, born.

Aug. 18: Mick in accidental shooting incident on the set of "Ned Kelly."



MATCHING ENSEMBLES almost, Keith and Mick.

Sept. 10: Next American tour announced. Says Keith: "The groupies are going to be even bigger than before on this tour."

Sept. 12: Mick arrives back in Britain from Australia.

Oct. 17: Rolling Stones arrive in Los Angeles.

Nov. 7: Start of U.S. tour.

Nov. 8: A London newspaper reports: "The Rolling Stones have won a booking office battle against two top ice hockey teams who were billed by mistake to appear in the Los Angeles stadium at the same time as the Stones in the evening. The ice hockey

(continued on page 60)

BURDON.... AT WAR

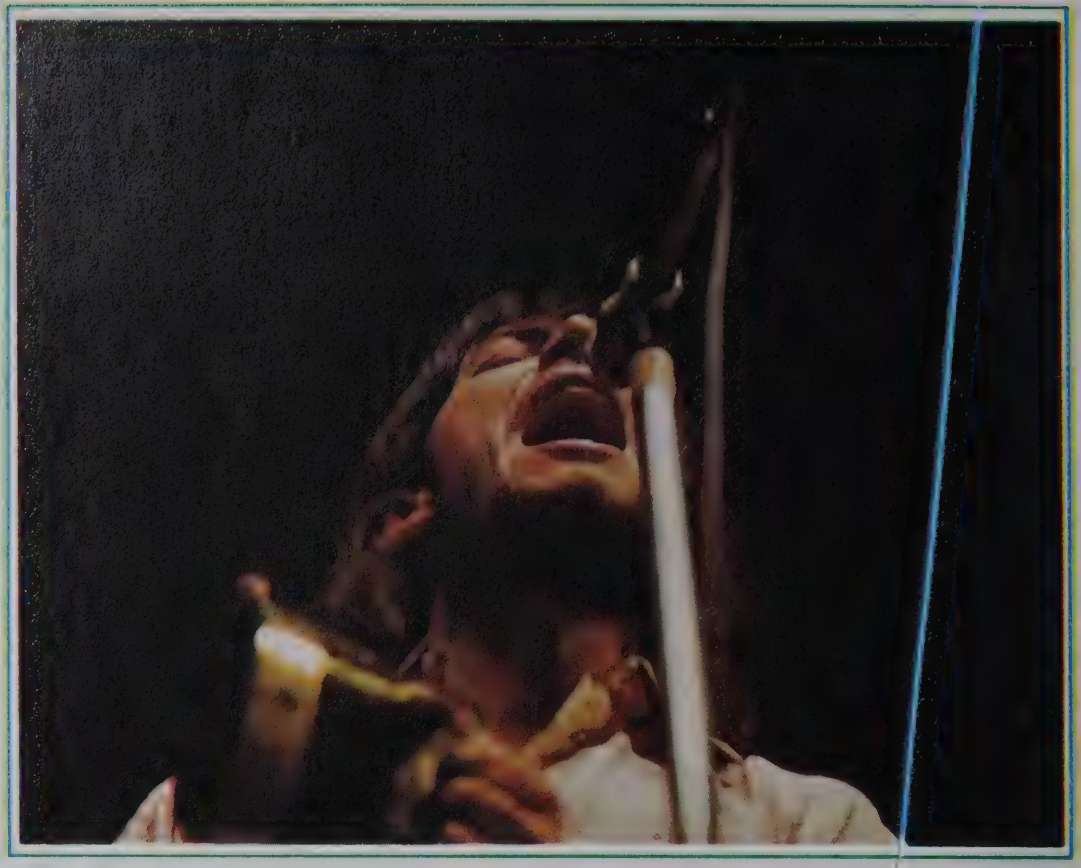
Thomas Sylvester Allen, Harold Brown, Morris DeWayne Dickerson, Leroy Jordan, Charles William Miller, Lee Oskar, Howard E. Scott.

That's War.

And Eric Burdon.

Eric seems to be the one that gets the headlines – like the time in the south of France, at MIDEM, a kind of business fair, full of music publishers and record people and an ideal place to introduce a new or changed act. Eric went on and Elton John was supposed to close the show. But Eric and War went on and on and on. The audience went wild for them. . .and Elton John fumed.

Eric gathered his fair share of headlines – generally calling him ill mannered and boorish – for that little incident. Eric's management say they knew that the audience wouldn't let Eric and War off the stage and offered Elton the earlier spot for what they call his "quieter act."

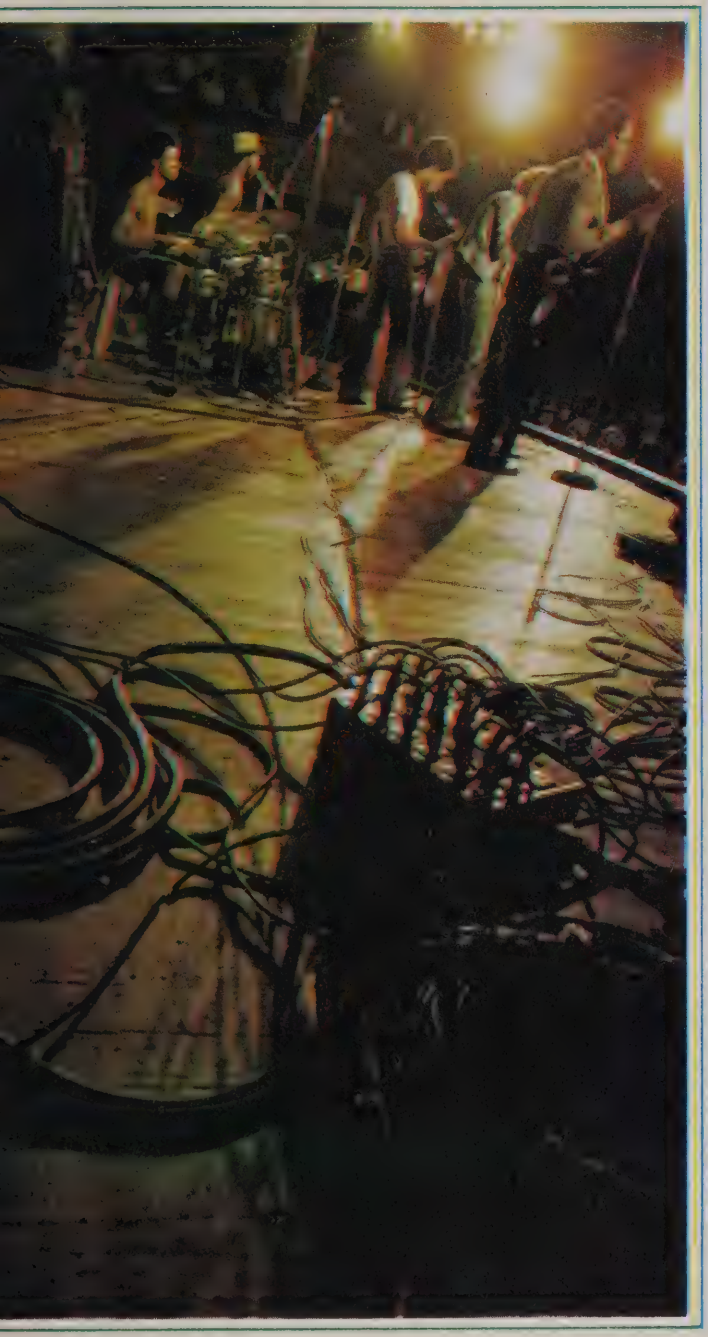


Main spokesman for War seems to be Allen, who is called Papa Dee, their percussionist, who joined from a jazz background with Herbie Mann, Clifford Brown and Lem Winchester.

He explains Eric and War: "It's typically West Coast in that we are into all forms of music and dedicated to bringing together all the art forms. Yes all – because War is just not all musical, it's graphic and linear. It encompasses every vestige of sight and sound. I find War to be the summary of the artistic history of man. Beside my wife and children, War is the best thing that happened to me."

Papa Dee has some theories about the last group that Eric Burdon had, the New Animals. He thinks that all the publicity that Eric had about his love for soul music acted as a deterant for the group.

"He got too black for America then," he says.



All in all it seems to have been an energetic tour for Eric and the seven piece War group. So much so that Eric became physically very ill and cracked under the strain, leaving the tour early and returning to America.

Meanwhile they got in some good gigs all over Europe – seen here – gave some press conferences where they explained their stage act as "it's like a honeymoon with the public as the bride – nobody is going to tell us how to make love to them or when to stop."

As part of his headline making in Europe, Eric Burdon revealed that he was making an audio-visual film dedicated to and about Jimi Hendrix and what he meant to Eric personally.

TEN YEARS AFTER

TEN YEARS AFTER — a formal portrait for a group that's getting into informal jamming on stage.

"It Got Very Automatic"

Ten Years After had a voluntary lay off for a quarter of a year, following a date in December in the States. From there they went back home to England to "own-thing" it for three months. The official statement was that the group wanted to re-think its policy and get a new act together. I was to find, following them through the first three concerts after the lay off -- in Munich and Dusseldorf, Germany -- that this just wasn't true.

In fact Alvin Lee's first words when I arrived in Munich were: "I hope you haven't come to hear our new

TEN YEARS AFTER on their last American date before a three month lay off to get themselves together.

bag. We were misquoted -- we didn't have the three months off to do a new thing. I spent it getting everything that went before out of my head. I don't know what difference you'll notice. We can hear each other more now. Before we'd play our hits and think, 'Right, he's going to play such and such now.'

"It got very automatic. There was no spontaneity anymore."

The concert went on in Munich hours late because of difficulties concerning erecting a stage. Ten Years After faced a massive uptight crowd that had been kept waiting for three hours. By the end they were on their feet cheering.

Reflected Leo Lyons afterwards on the way back to the hotel: "We had to go down there to the concert hall, even if it was only to go on and talk to them, to let them know we were there. You have certain responsibilities to be aware of .... if we hadn't gone on, people would have been hurt in a riot. It's always better to go on, no matter how late. Most of them seemed to think it was our fault they had to wait three hours -- there was no one to explain to them."

Dusseldorf was better, from the point of view of hotels and the concert hall. The dressing room was as grand as the Munich one had been miniscule. We were all silent for the standard procedure of Alvin tuning up. He does so by listening acoustically to Leo's bass through the end of the neck.

Drummer Rick Lee was playing with a protective finger stall, having had a wart removed from his finger. After the concert I complimented him on his drum solo.

He replied: "I don't like making solos too long. They get boring unless you're Buddy Rich -- and I'm not.

"That's why I don't like Ginger Baker. His solos are always too long --they go on and on."

Chic Churchill had hand trouble as well -- blisters through not playing for so long -- and taped up his thumb.

Leo Lyons told me: "During the lay off I had plenty to do. I live in the country and I've got horses. I spent a lot of time thinking about what the group would like to do, whether to go out doing a lot of concerts and taking the money, or record more, or what.

"It's like putting the cart before the horse. Now it's getting back to the way it used to be. We've gone way beyond what we ever hoped for. We never thought we'd be this big. We thought we'd get gigs and enough bread to pay the bills. After a time you find yourself consciously trying to live up to your reputation."

Leo said that on stage the group now jams a lot and it was obvious from all the solos -- each member has a chance to show his paces individually -- that the music is a lot less restricted and stereotyped now.

But Leo would like to spend more time on records in the future. "We spend three weeks on an album and that's it. It's over and done with. Some groups, even new ones, take months over it and I think we ought to take more time out for recording. We've done six albums and about 60,000 gigs. The trouble is, we're lazy.....

☐ RICHARD GREEN

ALVIN LEE – "We were misquoted. . . . ."

CHIC CHURCHILL – "It's like putting the cart before the horse. . . ."

RICK LEE – "Ginger Baker, his solos are always too long. . . ."

LEO LYONS – "You have to go and explain, no matter how late. . ."

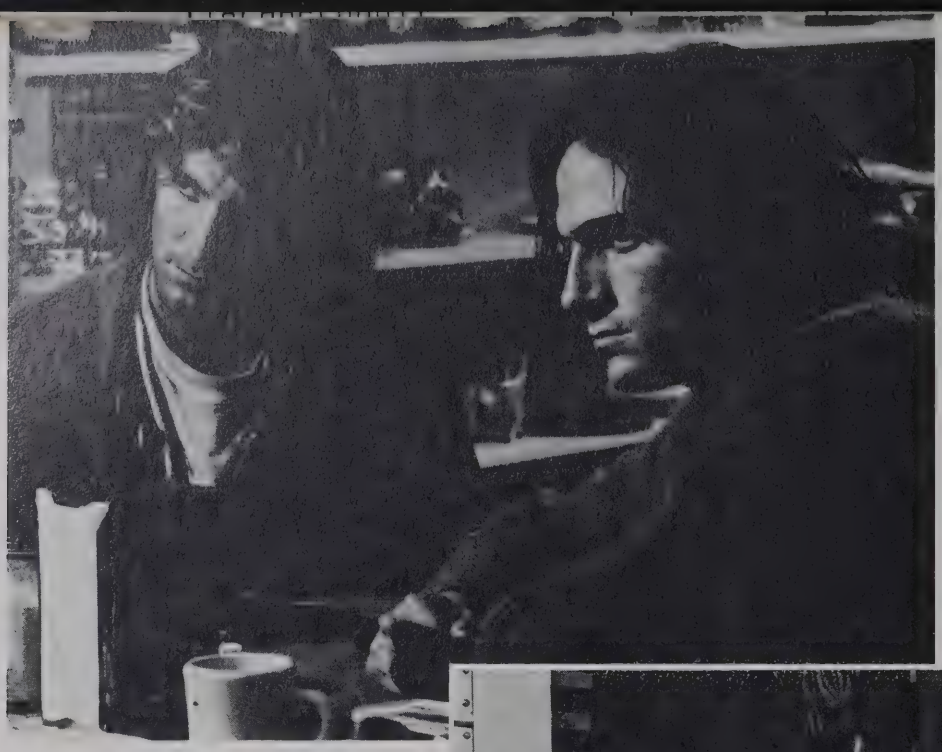
FAST FLASHES

Brewer and Shipley had a nice single hit going for them, called "One Toke Over The Line." As the title suggests it makes references to drugs and is also the purveyor of a message. Anyway, there it was in the charts moving up nicely when the Federal Communications Commission starts making a lot of steam about drug oriented lyrics of songs and cautioning radio stations to screen and scan lyrics in case of mind corruption.

And suddenly "One Toke Over The Line", that nice single hit, started getting pulled off the playlists of radio stations. Probably because of that FCC jive although nobody really admitted it (Because of the fuss put up by the FCC a lot of radio stations started demanding that the record industry print the lyrics of the songs and send them out with the record).

However Brewer and Shipley's toke song proved a little stronger than the opinions of many program directors on the radio stations because the single still sold and still moved up the charts.

So Brewer and Shipley had to go back on to the radio playlists (because radio is a competitive world and you need all the attention grabbers you can get, particularly if the rival station in your area is playing the thing).



James Taylor one of the most successful performers working on the rock-folk circuit at present – he pulled in $750,000 for just over 30 concerts including one in New York's huge Madison Square Garden that had his stage image projected via huge television screens ("That's the real me, down here," said James, as the ballooned image pointed its finger downward, adding a little metaphysical confusion to the scene).

But there is another side to Mr. Taylor – those songs of his that seem to be (pardon) tailor made for him are being picked up by a lot of singers and musicians who usually wouldn't be associated with the rock scene. Harry Belafonte for instance has recorded Taylor songs and Miles Davis regards "Fire And Rain" as one of his favorite songs.

Taylor's music publisher says that "Taylor's appeal goes from Blood Sweat and Tears on one end to Bobbie Gentry on the other."

The photographs are from James Taylor's first film, "Two Lane Blacktop" which also features Dennis Wilson, from the Beach Boys, in a major role and Laurie Bird.

NEW STARS ON THE HORIZON

SWEETWATER – claim they came before Santana.

SWEETWATER

Ecologically speaking, sweetwater would be the end result of efforts to stop the pollution of our environment. Musically, Sweetwater is the evolution of a jam session between friends from different musical and ethnic backgrounds. "We had the name when ecology wasn't ecology," said Alex Del Zoppo, keyboard player and one of the singers in the group.

The group got together as a workshop idea in the latter part of 1967. There were many more people in the group at the beginning, but many got tired of it and left. Sweetwater evolved from this creative effort.

Albert Moore, who plays flute and also sings for the group explained that they draw their strength from the varying views and opinions of the members. "Everyone is a contributor from various factions," Moore said. "Personally , I was a self taught musician and then I studied, after getting out of the Air Force." His approach to the flute, he claims is not based on the chordal structures that jazz offers. "It is more from a viewpoint of melodic lines. It's like having four matchsticks and building something other than a square."

And Moore is not the only member of the group who attributes their success to the different backgrounds of its members. Elpido "Pete" Cobian, comes from Cuba by way of Mexico City. He handles the percussion chores for Sweetwater, mainly through the conga drums and related instruments. "When I was in Mexico City, I worked in a Latin club," explains Pete. "I used to almost fall asleep because I would only get to play the same riffs over and over again. Now it is much more exciting to play because of the variables of this group. There are so many changes within one number that the music is always fresh and fruitful."

Their first LP for Reprise Records did not go over as well as some people had expected. Alex explained that the group had to rely heavily upon a producer, as most new groups do. "Both the producer and the group wanted to keep the cuts short to about the length of a single," said Alex. "We found that this really limited us. We were usually more stretched out than that LP leads the listener to believe. For instance, we could not use a good, lengthy cello introduction from August. The one we did use gave people the idea that we were a classically oriented group. Is that ever a mistake?'

In fact, the group, all of them, contend that they really cannot be classified, "unless one is to use the term Sweetwater to categorize us." Alan Malarowitz added. "It's not like being in a real rock band because we do not use the guitar at all except when Nansi plays on acoustic."

Alan is the drummer in the group He summed up the musical expressions which he and Pete work on. "The whole thing is to complement everything being played by the other members. To work out a thing between Pete and I is quite difficult since we have the other members of the group to play with as well as ourselves. We must remain aware of their musical feelings and musically changing moods. The thing is, Pete and I have played with each other for so long now that we really know each other. In fact the whole group has played together for quite a while now. So each member can flow with the music and read each other's musical thoughts. It is almost like a very tight improvisational sextet."

The brief reference to Nansi is Nansi Nevins, who had great potential as one of the finer female singers in the music field. An unfortunate automobile accident in Dec., 1970 almost ended her career. She was, however, able to get herself together enough to sing a few tracks for the newest LP from Sweetwater, "Just For You." Despite the absence of Miss Nevins, the group decided to go out on the road. They received a new motivation after their set at the Miami Speedway in late December. "We were probably the best group of Rayalettes before we really got singing again," quipped Alan.

Since the loss of Nansi everyone has had to split the solo chores. Much of that task has fallen onto the shoulders of Albert, who approaches it now with gusto. "Actually," said Moore, "We all have solos to sing." On their recent album, Nansi carries four solos, while Moore, Alex, and Fred Herrera, bassist for the group, handle the solos on other cuts. At a recent appearance at the Fillmore East, the group was very rhythmically oriented, with most of the vocals being handled by Moore. Musically and historically, Sweetwater came before Santana, but everyone on the East coast at least compared them to the Latin soul group. Sweetwater's manager claims that Santana got the idea for their sound after hearing Sweetwater perform in Los Angeles. This controversy will probably develop

(continued on page 62)

COMMUNICATION

Emotion

Emotion is intensification of feeling -- agitation of passions and sensibilities often affecting physiological changes. Very serious business this emotion. "Intense -- agitation -- physiological changes --." Yes they can even affect us physically.

And we all seem to have different points at which our emotions are aroused. A small incident can trigger a strong reaction in some, or a strong stimulus have no effect. Some seek intense feeling as an escape from reality and others do the same thing in order to get into reality. Some of us are so calm and we suspect hidden fires or dullness. Then there are those with whom we watch what we say.

Emotion cannot be called to order. It is there on its own. We provide the conditions. This can certainly cause confusion, trouble, or joy. If we keep the pitch low we may be suppressing feelings and thus lay the groundwork for future trouble. If we try to pitch our emotions high, and give it all the speed it can take, the chances for trouble and tears are almost guaranteed. If emotion is deliberately controlled to a middle course it may become diluted, self conscious, and wither. What can we do with this important part of our response to life?

When emotion holds the floor, reason and common sense have difficulty affecting it even when needed. It's like fire. It is needed, brings many joys, or it can consume, devour, and leave us destroyed.

But why examine it? Doesn't self consciousness or intellectual survey tend to reduce it to nothing? Not necessarily. If you know what gives you good feeling, and you cultivate these conditions, items, or persons, you can guide the emotions on long lasting and healthy paths. Otherwise, there is only guessing, gulping, grabbing at life with occasional fits of feeling, some positive and some negative. Yes there are negative feelings. And some of us get so used to them they become the only source of life's rewards. Loosely classed as Sadism or Masochism, they involve giving or receiving pain. Certainly a dreary way of life. As we hear about them they are supposed to be so intense. Illusion. Anything seems more intense when the SELF is cut out or reduced, making the incoming feeling seem so huge by comparison. A tiny scratch on the finger can be parlayed into an amputation. Holler loud enough and drop horse sense. The price for negative feelings is always too high.

Actually we get no instruction about emotion beyond strong advice or vague warnings about holding them in check. Emotion is everywhere: coloring poems, affecting paintings, politics, clothes, food and just about everything. We pet dogs and cats who show affection and recoil from snakes that do not. It would seem sensible to examine it, though briefly, and hope we can help happiness, and prevent tears and/or depleted checking accounts which result from misguided feelings.

It is important to examine the causes of emotion then, since emotion is the result. And once it takes over, changing course is difficult if ever necessary. Very roughly then: Let "A" equal some person, place, or thing that really arouses us. We then find that "A" also equals disaster. Feelings start dressing up "A" with romantic clothes and exciting color. Real hypocrisy -- fooling one's self. Try, try hard to remember that "A" can be REPLACED, and with much better. Why suffer?

Note the difference in the way we react when alone and with others. We are more conscious of ourselves when alone. Are others necessary for emotion? No. Emotion is finally internal. The smile or frown we show to others is shared emotion. There are some "A's" that we can enjoy alone and with others, and some things we can only enjoy alone. Cultivate both. Note the word "cultivate." In this way you'll avoid either NEEDING or staying away from others in order to have feeling. Extremes in the area of emotion is finally disappointing. Cultivation helps make it last.

So much stress today is placed on group, gang, togetherness, all, couples, team, or whatever, that we almost feel that anyone who can enjoy himself alone is queer. Each age has a whipping boy. Stressing either Alone or Group at the total expense of the other leads to misery. They complement each other. Enjoy both.

Sitting alone in the park, reading, watching faces in the crowd, shopping, driving, making things with the hands, all and more may be done alone and they involve intellect and emotion. Parties, games, parades, hikes, and other activities involve shared experience.

Being alone or with others involves some emotion. Some people need people around them or they are miserable. Others are miserable with people. But the crowd is the more tempting condition. With others, we forget ourselves and our problems and the shared activities engulf us. We even secretly criticize the things we enjoy alone when we let this deception fool you. The things you enjoy alone are still there and just as capable of giving you intense joy as when you did not know the crowd. Avoid using terms such as, "Same old thing ---." These general condemnations many times ruin some of our experiences because we simply did not look further into them. The more we look for things to condemn in our environment the more we are apt to begin secretly to condemn ourselves and try to get away from ourselves. Look outward with curiosity. Miserable hovels and palaces have been blessed with character and excitement and nostalgia because of someone's particular attitude toward them. OR other places, rich or poor, were made miserable and forgotten because of someone's grubby nature, self-pity, or plain nastiness. For daily enjoyment, it is wise never to take spouse, parents, home, shop, school or whatever for granted. Look further and deeper into them and you'll discover things you never noticed. Why depend upon some observant stranger to notice some charm or fun in something you've looked at for years? People who do not LOOK, become bored and boring, and finally dull. The extreme measures they take for amusement is a measure of how really dull they've become.

This brings up a very important distinction. Is "full", but quiet enjoyment of something as thorough as loud, crowded party enjoyment? I do not know if this has been measured or can be measured. It would seem each has its place. However, remember that the great works of art that are monuments to intense emotion were made by LONE individuals. The only reason for bringing up the comparison is that many of us live in a state of dull apathy between parties or vacations, feeling that there is nothing to enjoy UNTIL. Well there is no choice. Party or vacation fill a time slot. "Saving" one's feelings for special occasions is not at all sensible. Why not LIVE all the time.

If you listen and read of today, you'll notice that there is a striving for extreme states. The word is "high." It may have changed last week but it's still the same. The idea is like Madison Ave. To get MORE and MOST which excludes everything less. QUANTITY. Well, no matter what arguments, justifications, or blessings, or condemnations of extreme emotion can be made, one fact is certain, and that is that we are not made for extreme states. The human mind tolerates it for short spurts and imagines it longer. Life can be full and long for the cultivated person and short for the extreme seeking person. The latter speaks of the short life, or being alive only once. Is the soon ending

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SANTANA

(continued from page 25)

music first and foremost. If we got drawn into that kind of thing I'm sure our music would be bound to suffer.

"Again, and I'm only speaking for myself, but I feel that most rock magazines are very trite. They always seem to concern themselves with the sillier things. . . .continually striving to make us and others into a band of personalities.

"Really we've nothing much to say . . . .you either dig the music or you don't. On this score, Santana prefer to stand or fall.

"As far as I'm concerned, the initial approach when forming this band was to make music for music's sake. Otherwise I wouldn't be here in the band.

"When Carlos (Santana) originally formed this present band," Gregg continued, with reference to the group's guitar playing mentor, "he really wanted it to work. And it didn't take us long to realize that we each need each other. I suppose that's eventually what made it all work.

"Santana is a total thing, in that we all seem to generate around each other.

"We are aware that within the group each and everyone of us has an individual talent that the others just don't possess. Therefore we listen very closely to each other and try to use all these facets so that we can then make good music together. All we want to do is play something that everyone can understand and accept.

"Actually it's really all down to the power of communication. But before you can ever hope to communicate with an audience, you must be able to communicate with each other. With Santana I feel it's just a question of putting seven heads into one."

When Santana introduced their first album, Carlos Santana stated that their prime motivation was "to make music to make love by -- raw and basic." People haven't taken Senor Santana's words literally, but they do get the audience at it, during concerts, seething, gyrating, flailing and quite primitive as they listen to Jose Areas, timbale, Mike Carrabello, conga, David Brown, bass, Mike Shrieve, drums, Gregg Rolie, organ, and Carlos Santana, guitar.

The excitement whipped up and brought confrontations at concerts with law and order. Gregg clarified some of the reports that made lurid headlines during a recent European visit: "People get excited and run up to the stage. They aren't going to do any harm but the police are always very scared of riots when the kids get up on their feet dancing. What they fail to realize is that the kids are going through a lot of changes. Today they are feeling so much more in terms of emotion -- they can get into the actual mood of the music."

I asked how much Santana enjoyed festivals?

Replied Gregg: "Festivals are weird, in that they are both good and bad. They are good for people to look at each other and get together and see the different cultures from their own country. When you actually play the sound just drifts out and away so that you don't always get a true sound. But nevertheless they seem to get the right feelings to generate enough energy to have themselves a good time. Playing in the open air doesn't help Santana's tight sound. I play for myself but I realize that outside it's not going to sound true or very good to my ears..... but they'll appreciate it."

Of Santana's standout inclusion, doing "Soul Sacrifice" in the "Woodstock" film, Gregg said: "Oh, it sounded pretty true and I thought it was representative of us as a whole. I mean that's how we looked and sounded at that time."

Gregg told me that Santana had added, earlier this year, a 16 year old guitarist, Neal Schon. "He hasn't played with any bands although he has jammed with Clapton. But don't worry you'll still hear Carlos. He plays like a horn, a drum in fact, anything you can think of. His riffs are different. It's all Carlos." □ROY CARR

WITHIN THE group, there's an awareness of individual talent.

READERS' REVIEWS

BLUE CHEER

The Original Human Being

This album I bought because I only collect Blue Cheer albums. It's their fifth and the second cut on the first side, "Love of a Woman" sounds like Blood Sweat and Tears, mostly because the song is trombones and other brass. "Make Me Laugh" will almost make you frown but you'll get to like it when you listen three or four times.

The best cut on the album is "Pilot" which has fancy guitar riffs, fuzz pedal and the echo on the lead guitar is far out. "Babaji" is good if you like sitar music and reminds me of Shocking Blue and "Preacher" is another BS&T-type song. "Black Sun" reminds me of John Mayall and "Man on the Run" has a guitar style like Jefferson Airplane.

George Cunningham,
Candler, Fla.

YOKO ONO/PLASTIC ONO BAND

(Apple)

I bought this to complete the set (John Lennon's) and I thought "Well another piece of ear splitting Yoko Ono-drowning buzzard sounding type of garbage." But I was wrong. This is a very strange album and although not to be classified as anything but straight avant garde music it is worthy of recognition. Yoko's vocals are there but are overshadowed by the backing (Lennon, Ringo, Klaus Voorman). They weave a very heavy tapestry of music that is often danceable. The first song, "Why" is the best song -- everything seems to fit naturally. It's one of the grooviest danceable songs I know. The next, a 10 minute "Symphony" has a much slower beat and often reminds me of a heartbeat which seems to be the guiding force in Yoko's music.

Side two opens with a rehearsal tape for a concert with Ornette Coleman and the regular members of the Ono Band are gone. The two bass players sound like "Songs of the Humpback Whale" and Yoko sounds as if she's in labor. But the rest of the side has songs that are themselves as heavy as anything Free has done and are quite enjoyable if listened to properly. Not for the conventional rock lover but really good.

Eric Hansen
Grand Island, N. Y.

GUESS WHO

Share The Land (RCA Records)

The Guess Who are in a rather peculiar situation -- too heavy for the teeny boppers and yet not heavy enough for the hard rock listeners. If you listen carefully to "Share The Land" you'll soon see that they do lean towards the heavy side. No, you won't hear 18 minutes of grinding organ or pounding driving drums, but you won't hear "Sugar Sugar" either.

Every cut on the album is solid with the possible exception of "Coming Off The Money Bag" which is a poor put down of country music which some rock groups are trying so hard to imitate these days. The genius of Guess Who is Burton Cummings and without him the group would be in trouble.

PAUL CAVEN
St. Paul, Minn.

JANIS JOPLIN

Pearl (CBS Records)

Digging on this, my eyes met the album cover of Janis. The hard time woman. Janis, the epitome of all that I would die to stand for. Janis, the chick who sings as well for straights, freaks and angels.

"Mercedes Benz" is probably the best example of what Janis is -- the throaty, gutsy Janis, accompanied by clapping-slapping. (I visualize the publicity image of Janis with the Southern Comfort, stomping away, when I hear this).

Janis. There ain't a bad cut on the album. A full tribute to the forceful lady. She never got the exposure she deserved when she breathed. But she still lives. "Get It While You Can," her own "Move Over" to "A Woman Left Lonely" -- it's all Janis. Even the instrumental by the Fult Tilt Boogie band is good. If she'd lived to cut another album, could it have been so purely Janis?

GEORGETTE POWELL
Linton, Ind.

GRATEFUL DEAD

Vintage Dead (Sunflower Records)

The Grateful Dead were at their peak during the summer of 1966 when they were generally accepted as the best of the San Francisco acid rock bands. Warner Brothers released the first dead albums shortly thereafter and somehow MGM (Sunflower is a subsidiary of MGM) also got hold of some Dead tapes and released them here.

Despite the fact that Jerry Garcia and the rest of the Dead dispute that a live sound and the feeling of a live performance cannot be recorded, the early Warner albums were pretty good. This new one doesn't fare so well. In fact it's really awful. The only listenable cut is "I Know You Rider" which is dominated by Pigpen's organ and a fine guitar break from Garcia. The entire second side is wasted by an 18 minute version of "In The Midnight Hour" which never gets off the ground. But then, who could expect an 18 minute version to?

I suppose that if you were there during that momentous period the album could bring a tear or two to your eye, but if you weren't. . . .

MARK BARNETTE
Portsmouth, N.H.

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GRATEFUL DEAD – vintage tracks from the dawn of the San Francisco scene.

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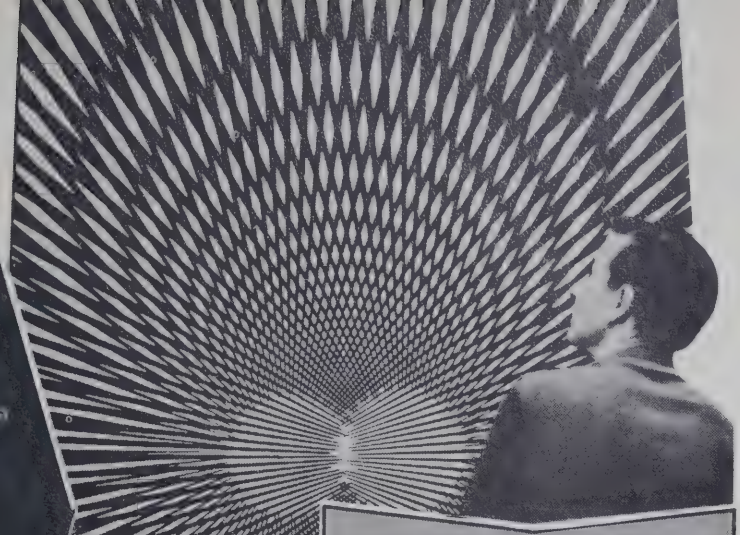

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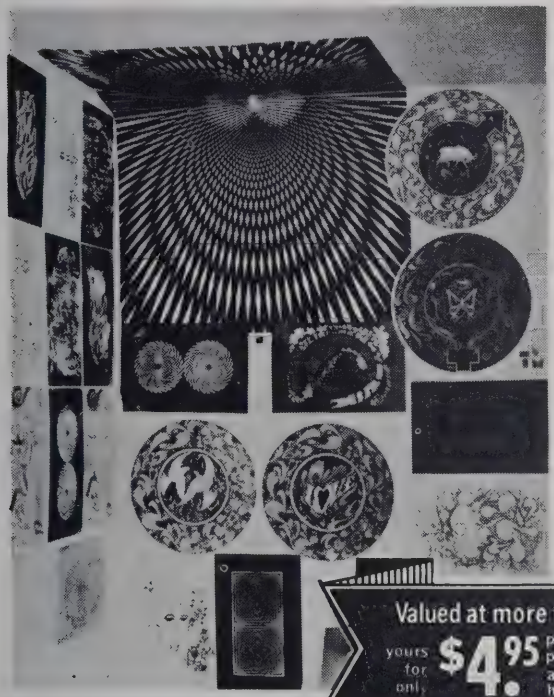

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WORDS TO YOUR FAVORITE HITS

•NATHAN JONES

(As recorded by The Supremes)
LEONARD CASTON
KATHY WAKEFIELD

You packed your bags as I recall
And you walked slowly down the hall
You said you had to get away to ease your mind
And all you needed was a little time
But winter's passed, spring and fall
You never wrote me, you never called uh
Yeah Nathan Jones you been gone too long, gone, too long, long.

If a woman could die of tears
Nathan Jones I couldn't be here
The key that you're holding won't fit my door
And there's no room in my heart for you no more
Cause winter's passed, spring and fall
You never wrote me, you never called uh
Nathan Jones you been gone too long, gone too long du du dut.

Nathan, oh Nathan Jones um
Nathan Jones oh winter's passed, spring and fall
You never wrote me, you never called
Yeah Nathan Jones you been gone too long, gone too long.

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•I FEEL THE EARTH MOVE

(As recorded by Carole King)
CAROLE KING

I feel the earth move under my feet
I feel the sky tumbling down
I feel my heart start to tremblin' whenever you're around
Oh baby when I see your face
Mellow as the month of May
Oh darling I can't stand it when you look at me that way
I feel the earth move under my feet
I feel the sky tumblin' down
I feel my heart start to tremblin' whenever you're around.

Oh darling when I'm near you and you tenderly call my name
I know that my emotions are something I just can't tame
I just got to have you baby
Ah ah yes
I feel the earth move under my feet
I feel the sky tumblin' down, tumblin' down
I just lose control down to my very soul
I get hot and cold all over, all over.

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•CRY BABY

(As recorded by Janis Joplin)
BERT RUSSELL
NORMAN MEADE

Now he told you that he'd love you much more than I
But he left you and you don't know why
And when you don't know what to do
You come runnin' and start to cry.

Cry baby
Cry baby
Cry baby
Cry baby
Like you always do.

Don't you know nobody can love you the way I do
Take the pain and the heartache too
You know I'll be around when you need me
So go on and cry.

Cry baby
Cry baby
Cry baby
Cry baby
Welcome back home.

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PARADE OF SONG HITS

•WHEN YOU'RE HOT, YOU'RE HOT

(As recorded by Jerry Reed/ RCA Victor)

JERRY HUBBARD

Well, now me and Homer Jones
and Big John Talley
Had a big crap game going back
in the alley;
And I kept rolling them sevens
and winning all them pots.
My luck was so good I could do
no wrong
I just kept on rolling and controlling
them bones,
And finally they just threw up their
hands and said,
"When you're hot, you're hot!"
I said, "Yeah,"

When you're hot, you're hot;
And when you're not, you're not
Put all the money in and let's roll
them again
When you're hot, you're hot.

Well, now, every time I rolled them
dice I'd win
And I was just gettin' ready to roll
them again,
When I heard something behind me
and I turned around
And there was a big ole cop.
He said, "Hello, boy," then he gave
us a grin and said,
"Looks like I'm going to have to
haul you all in
and keep all that money for
evidence."
I said, "Well, son, when you're hot,
you're hot."
He said,

When you're hot, you're hot;
And when you're not, you're not
You can 'splain it all down at
city hall
When you're hot, you're hot.

Well, when he took us into court
I couldn't believe my eyes.
The judge was a fishing buddy
that I recognized.
I said, "Hey, judge, old buddy, old
pal, I'll pay you that hundred
I owe you if you get me out of
this spot".
So he gave my friends a little fine
to pay
He turned around and grinned at
me and said,
"Ninety day, Jerry, when you're
hot, you're hot"
And I said, "Thanks a lot".

When you're hot, you're hot, and
when you're not, you're not.
When you're hot, you're not, you're
not.
You let my friends go free and throwed
the book at me
And he said, "Well, when you're hot,
you're hot."

So I said, I'll tell you one thing
judge, old buddy, old pal,
If you wasn't wearnin' that black robe
I'd take you out in back of this
courthouse and I'd try a little of
your honor on.
You understand that you hillbilly,
who's gonna collect my welfare?
Pay for my Cadillac?
What do you mean contempt of court
----Judge ------ oh, Judge ---Judgie
poo.

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•I LOVE YOU FOR ALL SEASONS

(As recorded by Fuzz)
SHEILA YOUNG
I love you for so many reasons
Which means I love you for all
seasons
First of all I love you with the
freshness of a spring day
Then I love you with a passion like
the summer sun, when June is
to stay
I don't know how to explain the
seasonal change
It seems never the same
All I know is I love you for so many
reasons
Which means I love you for all
seasons
I love you with the gentleness of a
falling leaf on an autumn day
But most of all I love you with the
bluster of a winter when the snow's
come down to stay
I don't know how to explain the
seasonal change
It seems never the same.

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•I'LL MEET YOU HALF WAY

(As recorded by the Partridge Family)
WES FARRELL
GERRY GOFFIN
Will there come a day
When you and I can say
We can finally see each other
Will there ever come a time
When we can find the time
To reach out for one another
We've been travelin' in circles
Such a long, long time
Trying to say hello and we can
just let it ride
But you're someone that I'd like to
get to know
Oh I'll meet you half way
That's better than no way
There must be someway to get it
together
Ba da da da
And if there's some way
I know that someday we just
might work it out forever.

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•ONLY BELIEVE

(As recorded by Elvis Presley)
PAUL RADER

Fear not little flock
From the cross to the throne
From death to life
He went for His own
All power on earth
All power above is given to Him
For the flock of His love
Only believe, only believe, all
things are possible
Only believe, only believe, only
believe
All things are possible, only believe.

Fear not little flock
He goeth ahead
Your shepard he lets go
The past must thread
The water Marah He'll sweeten for
thee
He drank all the bottles in
Gethsemane
Fear not little flock
Whatever your lot
He enters all rooms
"The doors being shut"
He never forsakes, He never is gone
So count on His presence in darkness
and dawn.

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PARADE OF SONG HITS

•I'M COMING HOME

(As recorded by Dave Edmunds)
DAVE EDMUNDS

Gone are the days when my heart was young and gay
Gone are the toils to the cotton fields away
Gone to the fields of a better land I know
I hear the gentle voices callin' me back home.

I'm comin', I'm comin', for my head is bending low
I hear the gentle voices
Calling me back home

I'm comin' home
I'm comin' home
For my head is bending low
I hear those gentle voices
Calling me comin' home.

Yeah, I'm sad if you feel in love
But now I'm on my way
The leaves turning, my heart's yearning,
I will return.

I'm comin' home
I'm comin' home
They're calling me back home.

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•RAINY DAYS AND MONDAYS

(As recorded by The Carpenters)
PAUL WILLIAMS
ROGER NICHOLS

Talkin' to myself and feelin' old
Sometimes I'd like to quit
Nothin' ever seems to fit
Hangin' around nothin' to do but frown
Rainy days and Mondays always get me down.

Funny but it seems I always wind up here with you
Nice to know somebody loves me
Funny but it seems that it's the only thing to do
Run and find the one who loves me
What I feel has come and gone before
No need to talk it out
We know what it's all about.

What I've got they used to call the blues
Nothing is really wrong
Feelin' like I don't belong
Walking around some kind of lonely clown
Rainy days and Mondays always get me down.

Funny but it seems I always wind up here with you
Nice to know somebody loves me
Funny but it seems that it's the only thing to do
Run and find the one who loves you
What I feel has come and gone before
No need to talk it out
We know wat it's all about
Hanging around nothing to do but frown
Rainy days and Mondays always get me down.

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•I DON'T KNOW HOW TO LOVE HIM

TIM RICE
ANDREW LLOYD WEBBER

I don't know how to love him
What to do how to move him
I've been changed, yes really changed
In these past few days
When I've seen myself I seem like someone else
I don't know how to take this
I don't see why he moves me
He's a man, he's just a man
And I've had so many men before
In very many ways
He's just one more
Should I bring him down, should I scream and shout
Should I speak of love let my feelings out?
I never thought I'd come to this, what's it all about?

Don't you think it's rather funny
I should be in this position?
I'm the one who's always been
So calm, so cool, no lover's fool
Running every show he scares me so.

Yet if he said he loved me I'd be lost
I'd be frightened I couldn't cope, just couldn't cope
I'd turn my head I'd back away
I wouldn't want to know he scares me so
I want him so, I love him so.

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PARADE OF SONG HITS

•BATTLE HYMN OF LT. CALLEY

(As recorded by Terry Nelson & C Company/Plantation & John Deer/ Royal American
JULIAN WILSON
JAMES M. SMITH

Once upon a time there was a little boy who wanted to grow up
And be a soldier and serve his country in whatever way he could
He would parade around the house with a sauce pan on his head
For a helmet, a wooden sword in one hand, and the American flag in the other.
As he grew up, he put away the things of a child but he never let go of the flag.

My name is William Calley, I'm a soldier of this land
I've tried to do my duty, and to gain the upper hand
But they've made me out a villain they have stamped me with a brand
As we go marching on.

I'm just another soldier from the shores of U.S.A.
Forgotten on a battle field ten thousand miles away
While life goes on as usual from New York to Santa Fe
As we go marching on.

I've seen my buddies ambushed on the left and on the right
And their youthful bodies riddled by bullets of the night
Where all the rules are broken and the only law is might
As we go marching on.

While we're fighting in the jungles they were marching in the street
While we're dying in the rice fields they were helping our defeat
While we're facing V. C. bullets they were sounding a retreat
As we go marching on.

With our sweat we took the bunkers, with our tears we took the plain
With our blood we took the mountains and they gave it back again
Still all of us are soldiers we're too busy to complain
As we go marching on.

When I reach my final campground in that land beyond the sun
And the great commander asks me, "Did you fight or did you run?"
I'll stand both straight and tall, stripped of medals, rank and gun
And this is what I'll say:

Sir, I followed all my orders and I did the best I could
It's hard to judge the enemy and hard to tell the good
Yet there's not a man among us would not have understood

We took the jungle village exactly like they said
We responded to their rifle fire with everything we had
And when the smoke had cleared away a hundred souls lay dead.

Sir, the soldier that's alive is the only one can fight
There's no other way to wage a war when the only one in sight
That you're sure is not a V.C. is your buddy on your right.

When all the wars are over and the battle's finally won
Count me only a soldier who never left his gun
With the right to serve my country as the only prize I've won
As we go marching on.
Glory, glory, hallelujah, glory, glory hallelujah.

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•I CRIED

(As recorded by James Brown)
JAMES BROWN
BOBBY BYRD

I cried, I cried my heart full of misery
I cried and now it's your turn to cry for me
So many things gone by so many days gone by
Oh all, all I ever do is cry.

You keep me, you keep me in pain
But I cry for you I'll never, I'll never love again
I cried over you, I cried over you
You know that I've always, I've always been true.

Now listen - turn the record player down real low
So listen you know that I, that I'm only human
So how, if you see him, I want you to tell him
Don't make me over, cause any day now.

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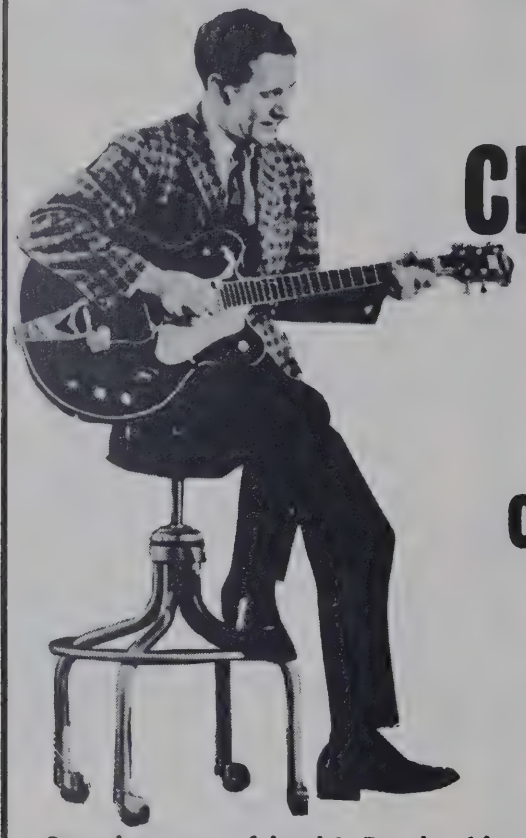

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•REACH OUT I'LL BE THERE

(As recorded by Diana Ross)

HOLLAND
DOZIER
HOLLAND

Now if you feel that you can't go on
Because all of your hope is gone
And your life is filled with much confusion
Until happiness is just an illusion
And the world around is crumbling down
Darling (reach out) come on baby, reach out for me
(Reach out) reach out for me.

I'll be there with a love that will shelter you
I'll be there with a love that will see you through.
When you feel lost and about to give up
'Cause your best just isn't good enough
And you feel the world has grown cold
And you're drifting out all on your own
And you need a hand to hold
Darling (reach out) come on girl, reach out or me
(Reach out) reach out for me.

I'll be there to love and comfort you
And I'll be there to cherish and care for you
(I'll be there to always see you through)
(I'll be there to love and comfort you)
I can tell the way you hang your head
You don't love me like your friend
And so in case you look around
And there's no peace of mind to be found
I know what you're thinkin', you're alone now
No man of your own
But darling (reach out) come on girl, reach out for me
(Reach out) reach out for me.

Just look over your shoulder
I'll be there
To give you all the love in me and I'll be there
You can always depend on me.

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PARADE OF SONG HITS

•HANGING ON TO A MEMORY

(As recorded by Chairman of the Board)
R. DUNBAR
E. WAYNE
D. DUMAS

I keep hanging on
Hanging on to a memory of what used to be
I keep dreaming on and make-believing you still belong to me
Tired nd lonely I do too bad
Then begins the journey, the journey in my head

Your face flashes on and off
Like neon lights all through the night
Sneaking back in my dreams
Just so I can hold you tight
Where did the life go
I held in my hand just a moment ago
Just itchin'a long and can't find a place where I belong.

Neglected of love in my home
And now, that love is gone
And to the past I think
My mind's undone can't seem to think
I keep hanging on
Hanging on to a memory of what used to be
I keep dreaming on and make-believing you still belong to me.

Now all that's left of me
Is the memory of what I used to be
Life must go on
But I can't remember why
As I watch you and your new love strolling by.

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•HOUSE AT POOH CORNER

(As recorded by Nitty Gritty Dirt Band)
KEN LOGGINS

Christopher Robin and I walked along under branches lit up by the moon
Posing our questions to owl and eeyore as our days disappeared all too soon
But I've wandered much further today than I should
And I can't find my way to the three acre wood
So help me if you can I've got to get back to the house at Pooh Corner by one
You'd be surprised, there's so much to be done
Count all the bees in the hive
Chase all the clouds from the sky
Back to the days of Christopher Robin and Pooh
Back to the ways of Christopher Robin
Back to the days of Pooh ooh ooh.
Winnie the Pooh doesn't know what to do
Got a honey jar stuck on his nose
He came to me asking help and advice and from here no one knows where he goes
So I sent him to ask of the owl if he's there
How to loosen a jar from the nose of a bear
So help me if you can I've got to get back to the house at Pooh Corner by one
You'd be surprised, there's so much to be done
Count all the bees in the hive
Chase all the clouds from the sky
Back to the days of Christopher Robin and Pooh
Back to the ways of Christopher Robin
Back to the days of Pooh ooh ooh.

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•TRY SOME, BUY SOME

(As recorded by Ronnie Spector)
GEORGE HARRISON

Way back in time someone said try some I tried some
Now buy some, I bought some woh oh
After a while when I had tried them, denied them
I opened my eyes and I saw you
Not a thing did I hear
Not a thing did I see
Till I called on your love and your love came to me woh oh.

Through my life seen gray skies met big fry
Seen them die to get high woh oh
And when it seemed that I could only be lonely
I opened my eyes and I saw you
Not a thing did I feel
Not a thing did I know
Till I called on your love
And your love sure did grow woh oh
Try some won't you buy some
Baby won't you try some, buy some.

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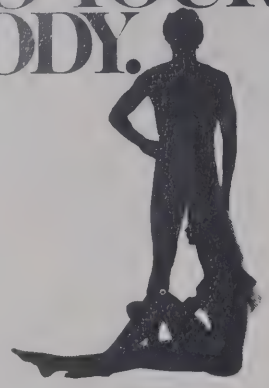

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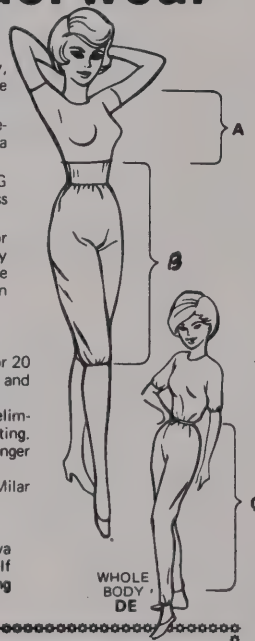

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PARADE OF SONG HITS

•YOU'RE MY MAN

(As recorded by Lynn Anderson)
GLENN SUTTON

For once in my life I know the meaning of happiness
And what it means to have a dream come true
'Cause ev'ry day I wake up singin'
Linin' on the sunshine love is bringin'
And it's wonderful knowin' that I owe it all to you.

At last I've got a reason to be livin'
I'm at the end of the rainbow
And the gold is in my hands
Your love is so sweet I can't refuse it
Heaven help me if I ever leave it
'Cause my world's just knowin'
You're my man.

I don't understand you but God knows I love you
You're my man.

I feel so safe when I'm in your arms
'Cause you're all man
You're heaven on earth and so dependable
Together we're a team that's just unbendable.

I want the whole wide world to know
You're my man
My whole world's just knowin'
You're my man.

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PARADE OF SONG HITS

•IT DON'T COME EASY

(As recorded by Ringo Starr)

RICHARD STARKEY

It don't come easy
You know it don't come easy
Got to pay your dues if you want to sing the blues
And you know it don't come easy.

You don't have to shout or leap about
You can play them easy
Forget about the past and all your sorrow

The future won't last
It will be soon over tomorrow
I don't ask for much
I only want your trust and you know it don't come easy
For this love of mine keeps growing all the time.

You know it just ain't easy
Open up your heart let's come together
With a little love and we will make it work out better

Got to pay your dues if you want to sing the blues
You know it don't come easy
You don't have to shout or leap about
You know it don't come easy
Peace remember peace is how we make it

Here within your means
If you're big enough to take it
I don't ask for much
I only want your trust and you know it don't come easy
And this love of mine keeps growing all the time
You know it don't come easy.

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•FOLLOW ME

(As recorded by Mary Travers)
JOHN DENVER

It's by far the hardest thing I've ever done
To be so in love with you and so alone.

Follow me where I go
What I do and who I know
Make it part of you to be a part of me
Follow me up and down
All the way and all around
Take my hand and say you'll follow me.

It's long been on my mind
You know it's been a long long time
I'll try to find the way that I can make you understand
The way I feel about you and just how much I need you
To be there where I can talk to
When there's no one else around.

Follow me where I go
What I do and who I know
Make it part of you to be a part of me
Follow me up and down
All the way and all around
Take my hand and say you'll follow me.

You see I'd like to share my life with you
And show you things I've seen
Places that I'm going to
Places that I've been
To have you there beside me
And never be alone
And all the time that you're with me
Then we will be at home.
Follow me where I go
What I do and who I know
Make it part of you to be a part of me

Follow me up and down
All the way
Take my hand and say you'll follow me.

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9. Red Rubber Ball
10. Green Grass
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15. Somewhere
16. Bang Bang
17. Good Lovin
18. Kicks

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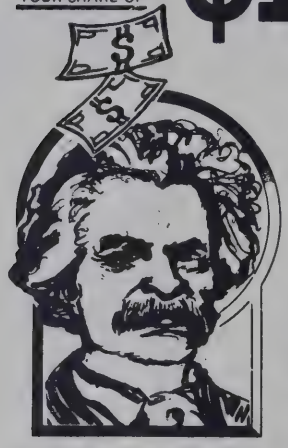

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HINT: His real name is Samuel Clemens. But he is better known by his pen name.

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•HELP ME MAKE IT THROUGH THE NIGHT

(As recorded by Joe Simon)
KRIS KRISTOFFERSON

Take the ribbon from your hair,
Shake it loose and let it fall,
Layin' soft up on my skin
Like the shadows on the wall.
Help me make it through the night.

I don't care who's right or wrong;
I don't try to understand;
Let the devil take tomorrow;
Lord, tonight I need a friend;

Come and lay down by my side
Till the early mornin' light
All I'm takin' is your time,
Help me make it through the night.

Yesterday is dead and gone,
And tomorrow's out of sight;
And it's sad to be alone;
Help me make it through the night.

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•LONELY FEELING

(As recorded by War)
HOWARD SCOTT
MORRIS DICKERSON
HAROLD R. BROWN
CHARLES W. MILLER
LEROY JORDAN
SYLVESTER ALLEN
LEE OSKAR

Have you ever been down people
Didn't know which way to go
Walk the streets both day and night
Tryin' to make believe things is all right
Yes, I know (yes) (Yes, I Know) how it feels to be alone
(Yes) (Yes, I know) yes I know (yes) (Yes, I know)
How it feels to be alone (Yes)
(Yes, I know) yeah that lonely feelin'.

Bless my soul I know how we try
To stand up tall and be treated right
All these heartaches and these pains
All the love that was just ain't the same.
(Repeat chorus).

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•DOUBLE LOVIN'

(As recorded by the Osmond Bros.)

GEORGE JACKSON
MICKEY BUCKINS

I'm gonna double your lovin'
Double your fun
You get two for the price of one.

It took me a long time to find a
good woman
One that would be true
That's why I'm gonna double what
it takes baby to hold on to you

I'm gonna make my lovin' twice
as good as it was before
I'm gonna love you so good
You'll be begging and crying for
more

Double, double lovin'
Is what I'm gonna give to you
And you're gonna receive double
pleasure everytime I do

Double, double lovin' makes you
feel so good inside
And when I double up on my
lovin'
You're gonna be satisfied

I'm gonna double up on my huggin'
And my kissin' too
And I got a double stroke of lovin'
I've been dying to use on you

Don't be afraid to give me your
love
Cause I won't hurt you
You make the first step baby
And the rest I can easily do

I'm gonna double your lovin'
Double your fun
You get two for the price of one

I'm gonna double you lovin'
Double your fun
You get two for the price of one

(Repeat chorus.)

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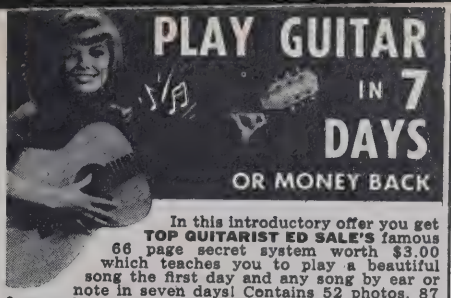

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(continued from page 16)

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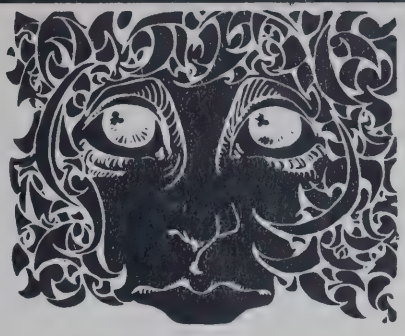

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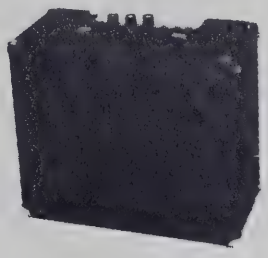

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COMMUNICATION

(continued from page 42)

worth it? Instead of asking or answering this, wouldn't it be more to the point to ask whether the cultivated enjoyer of life actually achieves high states also. Why assume that the extreme and dangerously living are the only ones who enjoy life. Emotion is INSIDE. It needs no audience. It isn't LOW, MEDIUM, OR HIGH. Getting the most emotional effects from anything is when we are **also** conscious of it as well as enjoying. It is when we have looked deep into, around, and through it. It is when our real INDIVIDUAL taste, really wants and enjoys the thing, then the feeling is full. As soon as we are NOT ourselves (Drunk or Drugs) we are simply relieved of the burden of our bored way of seeing and living AND OURSELVES. With the self out of the way and at a distance, naturally the feelings that take over LOOK SO BIG. Negative joy. Your feet bother you so you walk on your hands. Big deal. How far can you go? How do things look?

LOOK, KNOW, SELECT, REJECT, and then enjoy. When you are there with all of YOURSELF, then you are living. Don't leave yourself out of the picture. You're too beautiful and important. ☐DOM PETRO

READERS' REVIEWS

(continued from page 44)

JESUS CHRIST SUPERSTAR
(Decca Records)

"Superstar" is in every way a rocking musical masterpiece with an 86 piece orchestra and three choirs along with over 20 competent rock musicians working together to unfold the tale. Andrew Webber and Tim Rice, the authors have fused words and music to complement each other and not to clash. Webber's rhythm's include Latin, ragtime, vaudeville, soft rock and uptempo. All the lyrics are modern and the story occurs much as it would today.

The highlight of the album is Yvonne Elliman -- what a voice. I'm sure we'll hear more from her in the future. Sound freaks will take their trip during the Crucifixion which has some great effects. The rock world is getting turned on to religion.

ALLEN WAGENAAR
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PLATTER CHATTER

NICE Elegy (Mercury)
The Nice, of course, are no more although reborn with success in Emerson, Lake and Palmer. The cuts on this reminder - of - what - was album are previously unreleased and contain a long live Fillmore East recording of their flag waver (and burner) "America" (or as they probably would put it Amerika). The Nice classical bag is included, in this case the third movement of Tchaikovsky's Symphony Pathetique and there's also a good version of Tim Hardin's "Hang On To A Dream." Emerson proves he was and is one of the best rock keyboard men.

GARY MCFARLAND/ PETER SMITH Butterscotch Rum (Buddah)
McFarland is generally regarded as a jazz musician (keyboards) but this is actually a neat little album that, via the lyrics of Peter Smith and the low key vocals comes off like a John Sebastian LP. Unlike some of the heavy pretentious lyrics currently fashionable these don't dive off into abstractions but deal with concrete situations, giving a different view of the familiar.

CLIFTON CHENIER King of the Bayou (Arhoolie)
Are you into the blues on an accordion, plus some cajun rhythm and blues, with a pinch of country and all salted with some good Texas - Louisiana Gulf Coast feeling? That's Clifton Chenier, singing his patois songs, aided by something called a rub-board which is a strapped - on washboard. He pumps out everything from the old country (and Engelbert Humperdinck) song "Release Me" to "Tu Le Ton Son Ton" which comes out as a Gallic "Baby Please Don't Go." Doug Kershaw, eat your heart out!

EMITT RHODES The American Dream (A & M Records)
First he sounds like Paul McCartney and in the next cut he's George Harrison. If you can get over that here's a talented singer - writer. His "The Man He Was" is as macabre and good a progressive rock number I've heard in many a month.

BUDDY MILES – power drummer.

BUDDY MILES A Message To The People (Mercury) Pounding Miles is at best when seen and heard in person. On record there is a lack of subtlety but a lot of power and drive. The album cover looks like Miles Davis' "Bitches Brew" cover but inside it's all rocksoul. "Wholesale Love" is a Miles tribute to Otis Redding and he really works out on his own "That's The Way Life Is." This album has a better sense of production than some of his early ones.

MUDDY WATERS They Call Me Muddy Waters (Chess).
Muddy is out and about and working now following an automobile accident. Which is as it should be -- the music scene cannot afford to be without one of the founding fathers of the current blues rock scene. A good album this because it includes a couple of cuts from 1951, probably the same session that produced the classic "Long Distance Call" and it shows what Muddy can do with just a guitar and one small amp. Muddy doesn't dig all the big amplifiers you see these days. Accompanists include Little Walter Horton and Junior Wells on harmonicas, and the great, much missed piano of Otis Spann. A necessary album.

VARIOUS ARTISTS Great Hits of R&B (Columbia)
James Brown, Little Willie John, Hank Ballard, Otis Redding, Freddie King, Lonnie Johnson, Billy Ward, Ivory Joe Hunter -- mostly from the King catalogue, a vintage collection of blasts from the past and in some cases raves from the grave.

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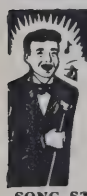

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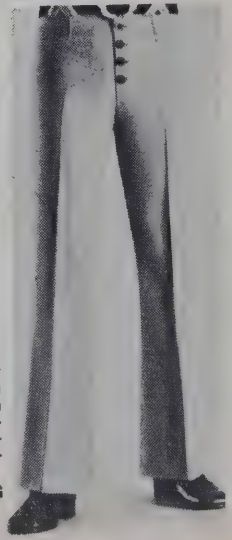

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ROLLING STONES

(continued from page 30)

teams agreed to play in the afternoon to leave the evening free for two evening performances by the Stones which were a $250,000 sell out." Another paper reported wild fans scenes "reminiscent of early Beatlemania.

Dec. 6: Altamont. A screaming youth hits Mick Jagger about the head as he stepped out of a helicopter, yelling "I hate you. I want to kill you. A man is killed in the audience -- all of it filmed for what will appear later as "Gimme Shelter."

Dec. 1 : Back in London at the Saville Theater, 2500 fans greet the Rolling Stones back with polite applause. Some start dancing in the aisles.

Dec. 19: Mick fined $500 dollars, plus $150 costs for possessing cannabis resin. Marianne Faithful acquitted.

Dec. 22: A line of fans stretches half a mile for tickets for the Stones Christmas concert at London's Lyceum ballroom, where the management poured artificial snow from the ceiling as "a surprise." ☐Thanks to Jo Bergman, Les Perrin and staff.

CHECKING OUT the rock news between concerts.

BOOK REVIEWS

HOLLYWOOD STUDIO MUSICIANS
Their work and careers in the recording industry By Robert R. Faulkner (Aldine Atherton, $7.50)

We all know about the rock millionaires, getting their loot via records and live dates and enormous advances and "moneyinfront" -- an Elton John, as the latest example, who came and saw and grabbed America to the tune of one million dollars, all in the space of around four months. And we should realize that this is the very peak, the tip of the tip of the iceberg, when it comes to making money in rock music. For every one who makes it into this tax bracket, there are a 1,000 groups, working hard at it, that aren't in any tax bracket at all, the pay is so low, when it comes to music.

These are the ones scuffling, playing bars, with or without a record contract, for $50 a night to play go-go hits behind go-go ladies. . .

And in between are the working musicians, who are skilled and professional at their chosen instrument (or better still instruments) who take the many different kind of gigs offered them by the studios, anything from ripping off a quick airline jingle or backing some of the aforementioned rock-pop instant millionaires (but rarely do their names appear on the record sleeve).

The session men.

Their world is very different and Robert R. Faulkner has written about it in a fact filled book that he subtitles "a sociological analysis of the work, careers, and roles of creative artists in an industry devoted to mass culture." It's by no means an easy or a casual read but for anybody considering a career in music that might end up beyond the rock festivals and the supergroup gigs, reading it will give some useful information.

Faulkner talks about the "multi million dollar world" of commercial music that lives in three separate centers: New York, Nashville and Los Angeles. These are the basic places the faceless session man works and, as Faulkner states, "Everyone is exposed daily to the work of these musicians. Their writing and playing can be heard on television and radio commercial jingles, on film soundtracks and on phonograph recordings."

In New York, estimates Faulkner, a "core group" of 300 get the calls for the record dates where they earn $85 for a minimum three hour session. If they are working jingles the fee is $40 an hour, plus residuals (money for you every time it gets played).

Nashville, naturally, has a country slant to all this as befits the center for all country music recording, publishing and production. Faulkner reveals that there are more than 600 artists under contract to record in Nashville and in 1969 over 3000 records, 100 commercial jingles and several television programs were made in the city. All work for the musician.

Faulkner found out that about 40 musicians in Nashville do most of the work recording backings and underscores, and the basic rate for a three hour master session runs to $86.

That means that a top caliber studio musician in either New York, Nashville and Los Angeles can pull in from $20,000 to $80,000 a year. On top of this the work is centralized -- no long tours, one nighters, with hotel and travel expenses eating away at everything.

The Hollywood scene is a little different because on the East Coast the "jingle, phonograph and network recording jobs stand at the top of the occupational hierarchy in terms of money, colleagues and preferred hours, in Hollywood the motion picture, and television film and phonograph recording studios dominate the scene." In Los Angeles a nucleus of 300 do almost all the work and some are so highly in demand that they can ask for and get double scale for a job -- that's $150 a call.

Faulkner makes an interesting point (a dreadful one perhaps if you care about the pollution of the airwaves through advertising slogans) that the earning of the studio professional in Hollywood in 1967 for television jingles nearly equalled the combined support given the Denver, San Francisco, Cincinnati, National Symphony, and Buffalo Philharmonic orchestra by the U.S. government.

Next time you see an unknown group working out at your local rock spot for that $50 a night, remember that. ☐FRANK SIMPSON.

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NEXT MONTH

NEW STARS

(continued from page 41)

further as the name of Sweetwater becomes more well known. What Sweetwater does not have, and actually does not need, is a guitarist. This fact gives the group a distinct sound and flavor.

"We actually change with audience reaction, now," Alex said. "The music is modified as it goes through the group. Songs come out differently. When we get to the point that we become successful, perhaps we will settle down into one vein. Right now we are generally a happy and emotional group. If the audience accepts us right away that's great. If they don't get into it, we still have to play in spite of the nonacceptance. When they are on our side, we play better, of course. The music generally flows better if the reaction is good. Everyone's playing is less restricted and we really stretch out.

Fred Herrera, who had been silent at this point-a phenomenon that is supposedly quite infrequent,-said that sometimes an audience makes the group really work hard. "You see a yawn or people talking in front of you and it tends to push you. It becomes an effort almost to stand on stage and play music because there is not the acceptance expected. In this case we have to be careful not to push too hard. Sometimes the harder one tries, the more difficult it gets."

Albert then said that for a really hostile crowd, something they run into less and less these days, the group sticks to the truly sure things. "We don't get very creative if we aren't getting those acceptance virbations from the audience," he said. "We have played most of the large festivals, including Woodstock, and gotten very good reaction."

Alex then added: "The larger and more attentive the crowd, the better we like it and the freer we feel. The Fillmores are very good to us usually. Also, we have learned to get into ourselves and play when an audience is not on our case. Then we usually capture that audience, turn them around and make them listen and enjoy it really. Then there are these vibrations being thrown back and forth from the audience to the group and back. Many colleges are like that. The crowds there seem to be very tuned into this type of free music and they really let us work out."

Alan Malarowitz had to get into the act here. "Everyone expressing themselves through their instruments, watching everyone come alive, the feeling of an audience enjoying the group. That really is exciting and motivating." It is really hard to believe that those same vibrations can be set forth in the studio, where there is no audience from which to extract a reaction, but the proof of the group's strength lies in their ability to adapt to situations and get the best of them. This Herculean feat seems to be accomplished almost on a daily basis for Sweetwater.

Where is the music scene going? Alex offered to take a shot at that question. "I started getting into the pop scene about three of four years ago." Alex was in several jazz oriented groups-playing keyboards-before he became the catalyst for Sweetwater, while attending Los Angeles City College to study music. "I think the entire scene is heading in many different directions at once. No one is dictating the directions anymore like the Beatles and the Stones did in the early days. There are trends that develop but they are kind of absorbed in the whole scene rather than being separate entities. There are no real hang-ups in music today. No one dictates and there is no guiding force."

There is room enough for several things to function and be popular on the same levels rather than a super hero to make all things but his own worthless. Whatever one feels inside is important and I really don't see popular opinion dictating anymore."

August Burns, a student of music at UCLA when the group is not on tour is a fantastic cellist. His cello in fact, is one of the major forces behind the group, despite Sweetwater's non-classical sound. He is an example of room enough for several things to function not only in music in general but in one group. "I really haven't felt like a strange instrument in a rock band here," said August. "The only thing that is special is that I have to do something meaningful with my instrument. It really is not as heavy as it looks. In fact, I think the only places that something serious and heavy is expected is New York and San Francisco. Incidentally, I like approaching the hostile audience with more optimism than I would have for the audience with those acceptance vibrations. The challenge of the hostile audience is far greater and to win them over is far more rewarding."

Back on the subject of the direction of rock or popular music Albert added, "There is an analogy between where rock is heading or seems to be going and where jazz went. Rock is diversified now as jazz was and is. Now the two forms almost merge and in fact do merge at points along their paths."

"I really think that music in a lot of cases is headed for the church. This really depends upon the state of the populus, of course, but the aim is there. Everyone you meet today, almost, is pessimistic about the world. They are looking for a higher being now."

Albert began to get slightly esoteric here. "Truth is truth regardless of where it comes from. Some people have a better view from the outside of truth and society than those people caught on the inside."

On the business of music Albert said he would have liked to have been in on the ground floor. "The rules those original business people made up aren't really the most moral by any true standards. Personally, I would have liked to make a success of the group through its merits." While he did not fully explain this statement, Albert seemed to mean that there was a great deal of publicity for groups and individuals in the music field before they become popular and eventually stars.

"Only since we have discovered the business of music have we been up against that certain wall. We have had to climb it, of course to get to where we are now. I think that task is relatively easy if one is bigger than that. You know, we have learned to try to do what would please everyone and still be honest about it. It is almost like we feel what is right and we do it."

"We are still naive enough to be honest, I guess," added Alex. "At first we were just having fun and then we discovered that one must play a certain amount of minutes in front of the audience to come off well. This was an adjustment for us. It became rather theatrical. We do not want to be tops just to be tops. Just for the respect and the dressing room is a good reason now though. You get tired of being treated like dirt when no one knows you, but there are deeper reasons for our quest, I think.

"The only superstar in this group is God. He is a superstar and as such, like all superstars, he doesn't show up for all of his gigs," said Albert.

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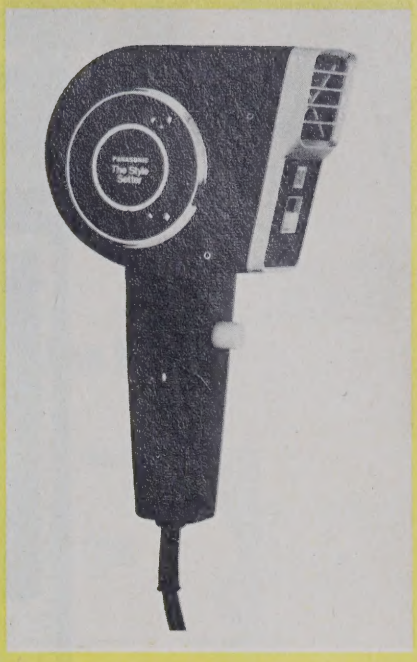

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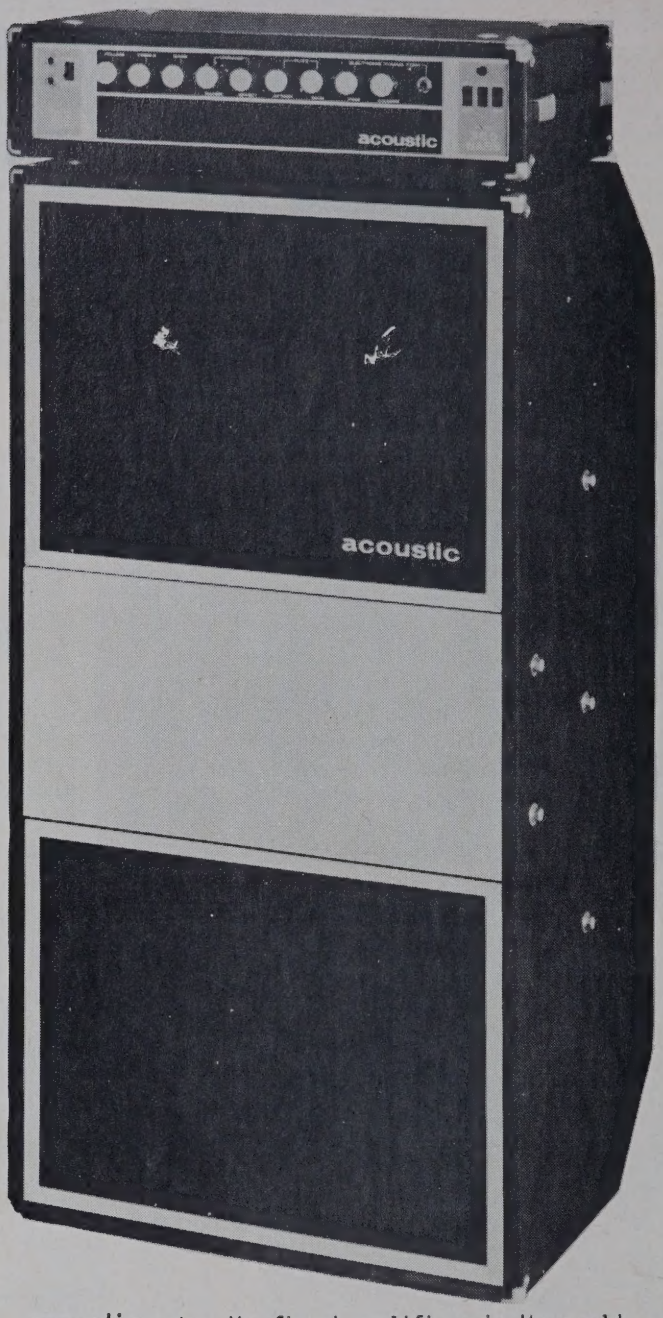

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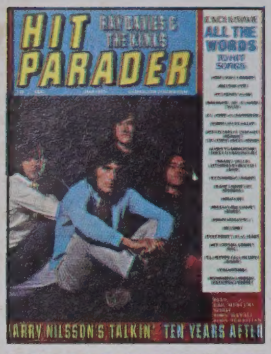


JUNE, 1970

Ray Davis & Kinks
Harry Nilsson
Ten Years After
King Crimson
Spirit
John Mayall
John Sebastian

"How Can I Forget"
"Hold On"
"Thank You"
"I'll Never Fall In Love Again"
"Hey There Lonely Girl
"No Time"
"Psychedelic Shack"

JULY, 1970

Mick Jagger's Movie
Al Cooper
Alvin Lee
Ike and Tina Turner
David Ackles
N. Y. Rock And Roll Ensemble

"Bridge Over Troubled Water"
"Ma Belle Amie"
"The Rapper"
"Traveling Band"
"Who'll Stop The Rain"
"Kentucky Rain"
"Hey Everybody's Out Of Town"

AUGUST, 1970

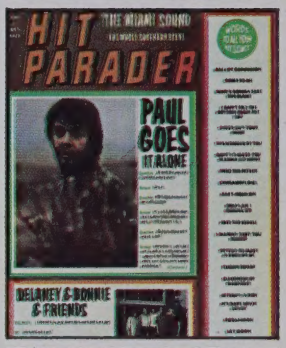
John and Yoko
Joe Cocker
Jerry Butler
Moody Blues
New Canned Heat
Ian Anderson

"Woodstock"
"American Woman"
"Let It Be"
"Spirit In The Sky"
"ABC"
"Celebrate"
"Up The Ladder To The Roof"

SEPT, 1970

Janis Joplin
Jack Bruce
Manfred Mann
New Iron Butterfly
Allman Bros.
Simon & Garfunkel

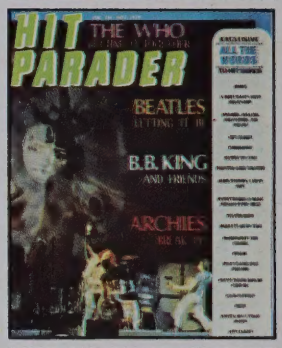
"Up Around The Bend"
"Daughter Of Darkness"
"Soolaimon"
"Puppet Man"
"What Is Truth"
"Cecilia"
"Hey Lawdy Mama"



OCTOBER, 1970

Paul McCartney
Delaney & Bonnie
Miami Sound
Moody Blues
Rock Publications
Sir Douglas Quintet

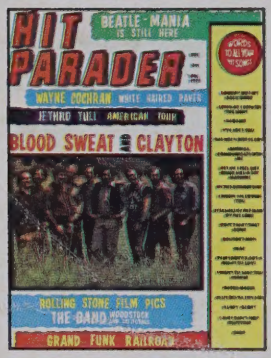
"Ball Of Confusion"
"The Wonder Of You"
"Sugar Sugar"
"Soolaimon"
"Lay Down"
"Come To Me"
"Hitchin' A Ride"



NOVEMBER, 1970

The Who
Beatles
B. B. King
Archies
Canned Heat
John Mayall

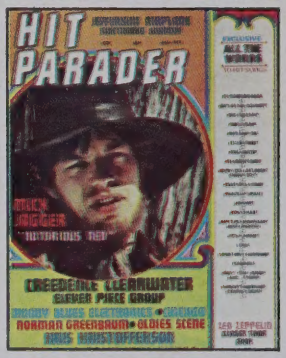
"Close To You"
"War"
"O-o-h Child"
"Pearl"
"Make It With You"
"Sunshine"
"My Marie"



DECEMBER, 1970

Wayne Cochran
Jethro Tull
Blood Sweat & Clayton
The Band
Grand Funk Railroad
Jack Bruce

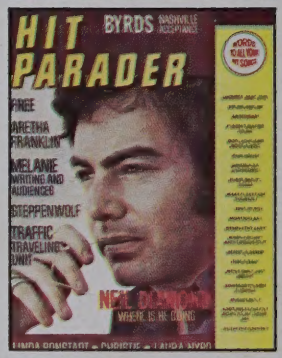
"Lookin' Out My Back Door"
"Hi - De - Ho"
"I've Lost You"
"I Know I'm Losing You"
"Paper Mache"
"Solitary Man"
"In The Summertime"



JANUARY, 1971

Jefferson Airplane
Mick Jagger
Creedence Clearwater Revival
Chicago
Led Zeppelin
Norman Greenbaum

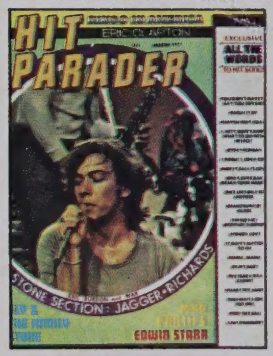
"El Condor Pasa"
"Out In The Country"
"Fire & Rain"
"I'll Be There"
"Lola"
"Candida"
"Cracklin' Rosie"



FEBRUARY, 1971

Byrds
Aretha Franklin
Melanie
Steppenwolf
Traffic
Linda Ronstadt

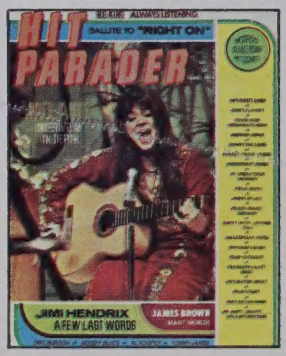
"Lucretia Mac Evil"
"See Me, Feel Me"
"It Don't Matter To Me"
"Our House"
"Montego Bay"
"Green - Eyed Lady"
"We've Only Just Begun"



MARCH, 1971

Eric Clapton
Eric Burdon
Sly & The Family Stone
John Phillips
Edwin Starr
Chicago

"Patch It Up"
"Heaven Help Us All"
"Beaucoups Of Blues"
"Share The Land"
"Stoned Love"
"One Less Bell To Answer"
"Heed The Call"



APRIL, 1971

Melanie
B. B. King
Jimi Hendrix
James Brown
Three Dog Night
Al Kooper

"My Sweet Lord"
"Your Song"
"Knock Three Times"
"Black Magic Woman"
"Immigrant Song"
"Ruby Tuesday"
"If I Were Your Woman"

MAY, 1971

Elton John
Johnny Winter
Jethro Tull
Graham Nash
Randy Newman

"Remember Me"
"I Hear You Knocking"
"Rose Garden"
"Let Your Love Go"
"My Sweet Lord"
"Precious Precious"
"Born To Wander"

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